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# THE ITALIAN BRONZE STATUETTES OF THE RENAISSANCE

BY

WILHELM BODE

DIRECTOR GENERAL OF THE ROYAL MUSEUMS AT BERLIN

ASSISTED BY

MURRAY MARKS



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OF THE RENAISSANCE

VOL. II



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# COPIES OF ANCIENT WORKS OF ART IN BRONZE STATUETTES

BY UNKNOWN MASTERS, CHIEFLY OF THE PADUAN SCHOOL



The works of antique art appeared to the Masters of the Renaissance as the unattainable, but their representations became inexhaustible sources for motives of their own creations. Since the Public too had a similar veneration for antique sculpture and, when unable to acquire originals, desired copies, the artists readily complied with these demands for reproductions on a small scale. Notwithstanding this, true facsimiles are comparatively speaking far from numerous, and the number, which at that time were copied, is remarkably limited. The Marcus Aurelius of the Capitol, the "Spinario" (or Boy extracting a thorn) also there, the seated girl fastening her sandal, the Resting Hercules, are the favourite statues that were frequently reproduced in the fifteenth century. To these were added in the beginning of the 16th century the Apollo Belvedere and the Laocoon group, the discovery of which had the greatest influence on the art of the sixteenth century. Only in isolated instances and in unimportant little reproductions do we find statues such as the Nile (illustration 2), the Apollo Sauroktonos, a "Roma" (illustration 3), the Girl drawing Water (illustration 1), the Vase-bearer, and others. It was only in the course of the seventeenth century that the copies became more numerous and more faithful. Together with these reproductions of known statues there are to be found some copies from the antique, originals of which are no longer known to us. Several of these were favourites, for there are still many copies known (usually of small size), as the draped figure erroneously called Angerona (plate XCIII), and a seated Mercury; both after archaic models.

More numerous than such, more or less, exact reproductions are the free copies after ancient statues or statuettes. Archaeological exactitude was to the collectors of the Renaissance a matter of complete indifference; the artists therefore felt free to introduce alterations according to their own taste, and made their reproductions not infrequently from rough copies, hasty sketches, or even out of their own heads. Occasionally, however, small bronze statuettes appear to have been made in the style of the antique, as it was conceived at that period, in order to pass them off advantageously among collectors as genuine antiquities. Such forgeries display by preference incomplete little figures which at the present day are easy to recognise, as forgeries since the missing arms have for the most part never been cast (illustration 7, plate CVI).

The artists who executed these different copies and free renderings of the antique can only now and then be identified, if they signed some one of their works —



1. Girl drawing Water, in the Kaiser Friedrich Museum, Berlin.

as Filarete his Marcus Aurelius — or if their own peculiar characteristics are still sharply expressed even in the copy. Both are but very exceptional cases. We have therefore gathered together here this class of small Italian bronzes as a group. As they are not closely connected with our subject we cannot here discuss the various questions which arise for archaeologists from these copies, inasmuch as they afford authority for the date of discovery of certain ancient statues, and occasionally throw light also upon antiquities which are now

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2. The Nile, in the Kaiser Friedrich Museum, Berlin.

no longer known. There must be merely a brief statement with the individual groups of these copies as to whether and to what extent in their case the antique has been utilised, what artistic value they possess, and to what tendency they are allied.<sup>1)</sup>

The number of important ancient statues preserved throughout the troubles of the migration of peoples into Italy or accidentally found in the course of excavation was extremely limited: the bronze horseman to whom the name of Antoninus was given, the Horsetamers on Monte Cavallo (whence it derived its name), the Greek Quadriga on the façade of St. Mark's in Venice, the Pasquino, and isolated statues such as the bronze "Spinario", to which were added, early in the sixteenth century the group of Laocoon and the Apollo (of the Belvedere). Almost all these figures are preserved to us in small copies in bronze of the time of the Renaissance. Certain figures occur frequently, especially the equestrian statue of Marcus Aurelius; yet only a few among them are of artistic importance, as, for example, Filarete's figure (cf. plate XIX) and the statuette ascribed to Girolamo del Duca, dating about a century later (see below). Most are mere artisan's reproductions on a small scale, serving also as useful articles for the writing-table, a shell being generally placed on the plinth for ink, and a small candlestick in the Emperor's hand. From the Quadriga on the façade of St. Mark's there are also copies of one or another horse in several collections; by far the best, remarkably finely chiselled, in the Heugel collection in Paris. Occasionally the horse is utilised as a mount for Riccio's Warrior (cf. plate XXX) or some other rider. We have mentioned under Antico's name copies of the Apollo Belvedere, which must have been made soon after its discovery in 1501 (cf. plate XVI). Of Pasquino there occur several small copies, which are valuable because in them the torso appears more complete than it is at the present day. Of the Laocoon, the discovery of which at the beginning of the sixteenth century created the greatest sensation, there is preserved a small reconstruction before its grouping together, which gives the position of the two sons quite arbitrarily (plate LXXXIV), in good examples in the Salting and the Taylor collections, the Kaiser Friedrich Museum, the Ashmolean, &c. The excellent repetitions on a larger scale, as those of which, among others, the Museo Nazionale in Florence contains three distinct ones, belong rather to a somewhat more advanced period, and appear to have originated as attempts at restoration for the missing portions (plate LXXXIV and LXXXV). They have been traced back to Florentine masters, as Jac. Sansovino, Bandinelli and others. Still later are the striking copies of the drunken Hercules in the Museum at Parma (plate LXXXVI), and the Silenus with the infant Dionysus in the Louvre (plate LXXXVI), as well as that of the Apollo Citharoedus in the Kaiser Friedrich Museum, after a statue widely disseminated in various examples, the cymbal-playing Faun in the Bargello, and others.

An ancient work of art quite according to the taste of the fifteenth century was the bronze figure of a boy extracting a thorn from his foot ("Spinario"), now preserved in the Museum of the Capitol at Rome. Almost every collection of bronzes of any importance includes one or more examples of this; the Beit collection includes even three distinct statuettes of the "Cavaspina". As is shown by the juxtaposition on plates LXXXVII to LXXXIX of the various types of these copies, mostly belonging still to the close of the fifteenth century, their execution is to be traced to various artists.

Some examples keep almost exactly to the original; so the two of the Morgan collection and the Trivulzio collection in Milan. One such can perhaps be traced to Antico, who, as we saw, executed a Spinario, of which Cavalli had to make a copy. Other repetitions clearly shew themselves as Paduan works by a more slender and naturalistic representation of form, by the treatment of detail, and especially by the treatment of the hair. The rough, everyday naturalism of the Paduan school betrays itself especially in the pair



3. Roma, in the Kaiser Friedrich Museum, Berlin.

<sup>1)</sup> For reference to the ancient originals I have to thank Dr. Robert Zahn.



of little figures in the Museo Nazionale at Florence, a male and a female thorn extractor as companion pieces (plate XC). The ancient motive is here transferred to peasant life, and correspondingly the representation of form is very crude.

More numerous than large ancient statues, and more widely spread over Italy at the time of the Renaissance were the small ancient copies of them, executed for the most part in bronze. These were specially sought for by the collectors. They have influenced the sculptors in an almost greater degree than the monumental works of antiquity, and stimulated them to make imitations. Some of these are such exact copies that formerly they were regularly placed among the antiquities in Museums. To this category belongs the statuette of a draped female to be found in almost all collections of bronzes, and once wrongly entitled Angerona (plate XCIII). A Fifth Century Greek original is in this case so accurately reproduced in position, as well as in type, in treatment of the hair, and in its Doric chiton, that one might very naturally take these little bronze figures for antiques, if they were not so remarkably numerous, and if the method of solid-casting and the artificial patina did not betray the Quattrocento. Of equal archaeological interest are the copies of a seated Mercury, of which one, without hat and winged sandals (plate XCVIII), also points to a Greek original of the second half of the Fourth Century. The small bearded figure in bronze in the Museo Nazionale at Florence (plate XCIII) is a faithful copy of a statuette representing Pluto, as is the Gallo-Roman bronze in the Museum of Saint-Germain-en-Laye<sup>1)</sup>. The dancing Faun too (Plate XCIII) is an accurate reproduction of a frequently repeated antique belonging to the early Hellenistic period



4. Statuettes of children, in the Kaiser Friedrich Museum, Berlin.

In the fifteenth century a small figure belonging to classical Greek times was highly esteemed, the original of which is also no longer extant, and is known to us only from the Basis of Praxiteles from Mantinea (in misinterpretation), and Roman sarcophagi. This is Marsyas playing the double flute in his contest with Apollo. The Museo Nazionale in Florence alone has four examples of this Renaissance copy; the Louvre, Cluny, the Kaiser Friedrich Museum, the Pierpont Morgan collection &c. have each a single specimen (plate XCV and XCVI). In action they are almost completely identical, in type and representation of form however not unessentially distinct, as is exemplified by the juxtaposition of the different specimens in the Museum at Florence. The stilted appearance, the vigorous action and muscular form corresponded so exactly to the tendency of the Early Renaissance, especially of the Florentine artists in bronze. The statuettes have therefore been attributed regularly to Antonio Pollaiuolo. This however is not conclusive in any one of the examples known to me; some indeed might well belong to Paduan Masters also, at least the figure occurs on a fresco actually in Padua, by Fr. da Santa Croce, as decoration for a room. The most important among them indeed is in the possession of Mr. Pierpont Morgan (plate XCV), the head of which is of peculiarly German type, and quite like a portrait. Nearly as excellent, and also very broad and simple in fashion is the example in the Museum at Modena, which, like all others, shows in the head the ancient faunlike type. The majority of the extant castings are little or not at all retouched; only two specimens in the Museo Nazionale at Florence are highly chiselled, and betray though their smooth surface their somewhat later origin. The corresponding small bronzes that in archaeological handbooks are described as antique (in Avignon, Sicily, &c.<sup>2)</sup>) are equally works of the Renaissance. It is only in more recent times that all these figures have been recognised as such and withdrawn

<sup>1)</sup> Reinach, *Antiquités nationales, Bronzes figurés*, p. 37 No. 8— and *Répertoire de la Statuaire II*, 16, 5.

<sup>2)</sup> cf. Reinach, *Rep. I*, 407, 1 &c.



from the cabinets of antiques. As in the case of this figure the original by Myron<sup>2)</sup> is revealed, so too the original by Polycleitus may be recognised in several other bronze statuettes, for the most part of equal artistic value, but which are seldom met with. The Ashmolean Museum possesses a figure characterised as Paris by the apple in the left hand (plate XCIV), for which use is made of an ancient copy of an athlete by Polycleitus, such as may be seen in the Vienna Hofmuseum and the British Museum<sup>1)</sup>. A Discobolus in the Victoria and Albert Museum (plate XCIV), of equally excellent workmanship, expresses just as strongly the character of the Polycleitan original<sup>3)</sup>. That this had become known to the artist (probably a North Italian) through a Roman copy is shown by the altered arrangement of the arms. The small figure in the Louvre (plate XCIV), the left fore-arm of which is broken off, reminds one of another of the Greek master's athlete statues<sup>3)</sup>. Almost the same creation, finer in execution and nobler in bearing, we see in a striking bronze statuette in the Museo Estense at Modena (plate XCVII), worked up into a Mars Ultor. In similar fashion an artist of about the same period, in the second or third decade of the Cinquecento, has in a small bronze of the Vienna Hofmuseum (plate XCVII) transformed the Polycleitan Oil-pourer into a Roman athlete<sup>4)</sup>.

Reminiscences of other Greek artists of Classical times are indicated by various figures in the Vienna Hofmuseum: a slender youth leaning on a staff (plate XCVIII), which clearly is copied from a Meleager, the smaller naked figure of a youth with cloak hanging from his shoulder and grasped by his right hand (plate XCVIII), and the figure of a man of negro type kneeling in supplication (plate XCVIII).



5. Astonished Child.  
In the Imperial Hofmuseum Vienna.

A figure that in the Early Renaissance was almost as much sought after as the Spinario, and often treated as its companion, is the seated girl with the upper part of the body nude, usually called Andromache. The model for these figures has probably been afforded by the numerous ancient copies of a Sandal-fastener (occasionally also designated as Venus or Nymph in the Bath<sup>5)</sup>). They were apparently executed by different artists at the beginning of the century. The largest among them, from the hand of Giovanni da Cremona, in the Wallace collection (plate XCII), which we have already described, is closely approached in fineness and neat completion by the small figure in the possession of Baron Gustave Rothschild in Paris (plate XCI). It stands extremely near to Riccio. Repetitions less chiselled occur in various collections: in the Kaiser Friedrich Museum (plate XCI), in the collections of Sir Julius Wernher and Pierpont Morgan in London, and others. Some deviations are exhibited by the statuettes in the Louvre (plate XC), where a diadem adorns the hair, and in the Gustave Dreyfus collection at Paris (plate XC); in this instance the figure holds an apple in the open hand.

Among all ancient types the favourite in the fifteenth century was the figure of Hercules. The more or less free copies of ancient figures of Hercules belonging to this period are almost as numerous as all the contemporary copies of ancient statues put together. We have already set forth the freer creations of a Pollaiuolo and Bertoldo when speaking of these masters (cf. plates X and XIV to XVI); in this place we group together what else is extant in works worthy of notice from an artistic point of view with regard to such various figures and compositions connected with ancient originals.

The famous colossal statue of "the Resting Hercules" in the Naples Museum was not discovered till the seventeenth century, but small imitations of this Lysippian creation must already have been in existence in the fifteenth century, since we know various copies of that date. We represent such a one in the Victoria and Albert Museum (plate C), corresponding repetitions of which occur in the Museo Nazionale at Florence, in the Otto Beit collection, and elsewhere. It is a remarkable fact that this figure has the same triangular plinth with the sphinxes at the corners as Pollaiuolo's Hercules in the Kaiser Friedrich Museum (cf. plate XVI). Could the artist have copied them as a study for this figure from the antique? Their character and the quality of the work are not at variance with this, if also the hitherto known examples cannot be works of Pollaiuolo's own hand. Closer to the Lysippian original in its more slender form and its anxious expression is an excellent statuette of larger size in the museum at Modena (plate C), to which a smaller and less important figure in the Florentine Museum (plate C) is nearly related. Older types, the one Polycleitan the other still pointing to the Fifth Century, are

<sup>1)</sup> Reinach, Rep. III, 55, 1.

<sup>2)</sup> Reinach, Rep. II, 544, 7.

<sup>3)</sup> Reinach, Rep. I, 526, 2.

<sup>4)</sup> Reinach, Rep. II, 546, 3.

<sup>5)</sup> Reinach, Rep. II, 407, 1 and 2, 821, 6 & c.





6. Sick Woman. J. P. Heseltine Collection, London.

represented in the remarkable statuettes of the Museum in Modena (plate CI), and Mr. Pierpont Morgan's collection; other examples in Vienna (plate CI), in the Kaiser Friedrich Museum &c. The Hercules with the apples of the Hesperides in his outstretched right hand, in the Salting Collection (plate CI), more strongly in the feeling of the Early Renaissance, reminds us again of Pollaiuolo, also in the effective, richly decorated base. The by no means herculean Hercules with his club in the Foule collection, Paris (plate CI), seems extraordinarily insipid by the side of this striking figure. Several of the Labours of Hercules exhibit a preference for groups. Thus the fight with the lion, which has found a happy artistic solution in the Cinquecento, especially in the desperate wrestling, good examples of which occur in Bargello (plate XCIX), in the Bischoffsheim collection, and elsewhere. A still greater favourite was the fight with Antaeus; Antico indeed calls this group the most beautiful of all antiques. It is just this master of whom we are reminded by the most remarkable of these groups, of which two examples are to be



7. Imitation of an ancient Bronze, Kaiser Friedrich Museum, Berlin.

found in the Museo Nazionale in Florence (plate CIII), others in the Palazzo Corsini in Florence, in the possession of M. Heugel in Paris, and elsewhere. It is formed with great skill and is a striking composition. Beside this the little group in the Museum at Cassel is remarkably rude and coarse (plate CIII). A show piece of extraordinary vivacity is the larger group in the possession of the Comtesse de Béarn in Paris (plate CIII), which hardly reminds one of the antique.

As examples of how antique motives were dealt with by the Italian artists about the transition of the fifteenth to the sixteenth century we give from among the numerous statuettes of this kind some excellent works, which are for the most part to be found in the Museo Nazionale at Florence and in the Hofmuseum at Vienna (plates CIV and CV). The two Venus statuettes in Vienna (plate CIV) show how the artists sought to remodel repetitions of their compositions through slight alterations in delicate style.

Especially numerous among the treasures of antiquities at the period of the Renaissance and especially in request were the busts. Yet of these the number of copies among small bronzes is remarkably limited, and these too mostly depend but slightly on ancient originals. From the records concerning Antico we know that he made a bronze head of a Scipio. The busts in the Bargello and in Modena (plate CXI) correspond in some degree with this work. A small head in the Beit collection (plate CVII), treated in broad and free style, is designated in its inscription DIVA FAVSTINA. Various small



8. Ancient Bronze head in the Collection of Count F. v. Pourtalès, Berlin.

heads of Caesars, the finest of which is in the Bargello (plate CVII), have a similar character. The larger girl's head in the Modena Museum (plate CVII) is drier and more stiff. In this instance the eyes and a brooch were originally inlaid with enamel or glass, just as we see in the masterly modelled boy's head (more than half life-size) in the collection of Count F. Pourtalès at Berlin; a head explained by Mommsen as a Renaissance imitation, while Furtwängler treated it as antique (illustration 8). This is characterised as a freedman by the smooth cut hair and the little plait on the nape of the neck.

Certainly we may often assume actual forgeries in these little figures that pose as antiquities, above all if they have been



originally cast as torsos. This is so in the case of the fine torso of a resting Hercules (plate CVI, Beit and Pierpont Morgan collections<sup>1)</sup>), and various statuettes without arms, two very charming instances of which belonging to the Vienna Hofmuseum we have exhibited together on plate CVI.

As to other small heads of children we can scarcely venture to imagine an ancient prototype. They have originated almost without exception in Northern Italy, chiefly at the beginning of the Cinquecento. The best are possessed by the Vienna Hofmuseum and the Museums in Venice (plates CVII and CIX); and an almost life-sized child's characteristic of the Renaissance is exemplified in the free copies of small ancient figures representing the daily life of children. They are for the most part free repetitions of those numerous Roman marble figures of children crouching on the ground and playing with animals<sup>2)</sup>, the animals as a rule being omitted (plate CX), or copied from mythological representations of children, as Harpocrates, and the infant Hercules strangling the serpents (plate CXI)<sup>3)</sup>. There are no direct originals extant for the latter. The two figures of the infant Hercules are the more abundant of these, occasionally too worked up into inkstands or candlesticks. In accordance with the tendency of the Early Renaissance, motives with vigorous action and lively expression are preferred. Even a boy gladiator — freely copied from an ancient Child-gladiator — occurs in an excellent statuette of remarkable size in the Vienna Hofmuseum (plate LXXXVI).

A small figure of great artistic excellence, of Paduan work dating from the end of the Quattrocento, and forming part of the J. P. Heseltine collection in London (illustration 6), deserves mention as a curiosity. It is a seated nude woman quite emaciated through illness, that appears as companion to the small Greek bronze of

<sup>1)</sup> Represented as antique in Reinach, Rep. II, 633, 5.

<sup>2)</sup> Reinach, Rep. III, 136, 8 &c.



9. Bronze statuette of Meleager in the Louvre.

head by the Wallace Collection (plate CIX), which can also show some similar early life-size heads in relief. In these small busts, as is so frequently the case in the representations of children of the Early Renaissance, there is the most delicate perception of the nature and form of the child, combined with artistic freshness and naivety in expression. In these busts also the eyes were generally inserted in the form of glass, as is shown by the well preserved example in the Museo Archeologico at Venice. In most of these busts the execution is very careful.

The delight in representations of children that was so characteristic of the Renaissance is exemplified in the free copies of small ancient figures representing the daily life of children. They are for the most part free repetitions of those numerous Roman marble figures of children crouching on the ground and playing with animals<sup>2)</sup>, the animals as a rule being omitted (plate CX), or copied from mythological representations of children, as Harpocrates, and the infant Hercules strangling the serpents (plate CXI)<sup>3)</sup>. There are no direct originals extant for the latter. The two figures of the infant Hercules are the more abundant of these, occasionally too worked up into inkstands or candlesticks. In accordance with the tendency of the Early Renaissance, motives with vigorous action and lively expression are preferred. Even a boy gladiator — freely copied from an ancient Child-gladiator — occurs in an excellent statuette of remarkable size in the Vienna Hofmuseum (plate LXXXVI).



10. Vase-bearer. Kaiser Friedrich Museum, Berlin.

Only exceptionally have the Italian artists borrowed the motives for their bronze copies of antiques not from figures standing free but from cameos or reliefs, as for example is the case with the small bronze of a man with a spear in the Louvre (illustration 9), that is copied from a Meleager sarcophagus. Since it was precisely the necessity of producing figures in the round that led artists to the making of these small bronze statuettes, they regularly took for their models ancient figures in the round which they admired very much and from which they could learn exactly that in which they themselves were deficient.

<sup>3)</sup> Reinach, Rep. I, 461 and 462.

<sup>4)</sup> Reinach, Rep. II, 691, 4.



## BRONZES REPRESENTING ANIMALS, AND OTHER ARTICLES OF BRONZE, CHIEFLY FROM PADUAN ATELIERS

The Italian Renaissance shared with antiquity the delight in representations of animals, and it was from the antique that it received the impulse, and also adopted frequently the types. The ancient representations of animal life are found in the most diverse materials, the Renaissance on the contrary represented its animals generally in bronze. In both the two great casting centres, Florence and Padua, we meet with representations of many various species of animals; but in the plastic works of the Florentines the animal plays a part quite different from that which it plays among the Paduans. The Florentine sculptors disdain representation of the animal for itself, they admit it only in groups, in relation to human beings; above all with a rider, or in battle between man and beast. Bertoldo's groups shows us horses and lions (See plates IX, XIII and XIV) of masterly execution, such as no north Italian sculptor has ever displayed. Leonardo's studies of horses, copies of which in small bronzes, very probably from north Italian ateliers,



11. Batting he-goat. Pierpont Morgan Collection, London.

with the human being, the Animal is as a rule quite as important, or absolutely the point of chief interest. We have therefore to assign the representations of single animals, almost without exception, to bronze sculptors of Padua, or, in very much more limited number, to the North Italian ateliers dependent on them.

To determine the artists of these small bronzes representing animals is also difficult, nay in most instances impossible; Riccio's works alone of them are easy to recognise, he especially repeats his animals in connection with human figures (see plates XXIX, XXXIV and XXXV). According to such groups, from which his fondness for and understanding of the representation of animal life shine forth clearly, we could assign to him also a number of single figures of animals (see plates XXXVIII and XXXIX). Only a few of the numerous anonymous representations of animals are equal to these animal figures of Riccio's, his horses, his goats, so full of humour, his fantastic sea creatures and so forth. As already mentioned, many are borrowed from the antique. Thus the copies of the horses of St. Mark's, that are seldom wanting in any large collection (see plates XXX and XXXV). Just so the horse of Marcus Aurelius, which is frequently reproduced without its rider, or with a boy or a small mountebank on its back (see below). Further we find boars, dogs, above all bulls copied from

have been preserved to us (see below), have never been surpassed. Of Michael Angelo too we know that he made the bronze statuette of a horse, only, however, by order, and contrary to his own inclination.

The representations of animals by the Florentine sculptors of the Renaissance were essentially confined to these limits, as far as is known to us up to the present time.

The Paduans on the contrary are fond of the reproduction of the animal for its own sake; even if they bring it into relation





12. Wolf walking. Kaiser Friedrich Museum, Berlin.

to us of really artistic representation of a cat (plate CXII).

The Brunswick Museum possesses the finely composed little figure of a butting ram (plate CXIII). As for horses, we may with certainty attribute to Riccio the one with the warrior, in the Salting collection. Simpler, yet almost better understood, is a small horse by itself, in the Kaiser Friedrich Museum (plate CXIV). Still the Quattrocento prefers to keep to the copy of the ancient horse; Leonardo is the first to make a new departure, and create, as we shall see later, a magnificent type, a somewhat crude copy of which is the horse of Colleoni.

Among the wild beasts there occur excellent representations of bears; two of them in the Archaeological Museum at the Doge's Palace (plate CXVI), one in the Museo Nazionale at Florence (plate CXVI), a fourth in the Kaiser Friedrich Museum (plate CXVI). Lions, and especially lionesses are abundant (illustration 13); more full of life is the small wolf in the Kaiser Friedrich Museum (illustration 12). Isolated representations of elephants in the Museums at Vienna, Brunswick, and Mr. J. P. Heseltine's in London (plate CXVII) are to be traced for the most part to slight sketches by foreign artists, while, curiously enough, the larger bronze of a beast at that time still unknown in Europe, the rhinoceros, in the possession of Mr. Heseltine (plate CXVIII), exhibits a more accurate study of nature, and generally in conception and in execution may confidently be pronounced one of the best animal bronzes of the Renaissance. Of the frequently occurring small animals, commonly arranged as inkstands or attached thereto, namely frogs, toads, crabs, stag-beetles, and so forth, the majority belong to the atelier and school of Riccio (see plate XXXIX). The Duke of Devonshire has a remarkably large number of such animal bronzes in his library at Chatsworth, all on plinths with shells to hold ink, sand etc., perhaps the complete writing equipment of a Paduan scholar, or, more probably still, of a Council chamber. How similar animals were cleverly employed for lamps and other utensils is again shown in the works of Riccio above all others.

These small animal bronzes of the Renaissance, which in general belong to the period shortly before and soon after 1500, are distinguished by their treatment, alike characteristic and full of style. The forms are regularly very much simplified; the artists give only what is characteristic, and through that very fact, in spite of deficiency in the study of details, they create a very lively, and even

ancient bronzes, the latter especially unusually numerous and excellent. Beside the powerful conception in these works (plate XIV), copied almost exactly from ancient models, one finds other independent representations of bulls almost restrained, and consequently also less true to nature (plate CXV).

Among other domestic animals the dogs are remarkable for their peculiar stiffness (plates CXII and CXIII). There is but one exception, the playful greyhound in the Kaiser Friedrich Museum, which is so live-like that it reminds one of similar representations belonging to the eighteenth century. The cat with the lizard in its mouth, in the John P. Heseltine collection in London, is of interest, as the sole example known



13. Lion walking. Pierpont Morgan Collection, London.





14. Bronze candlestick in the Hermitage, St. Petersburg.

great impression, which modern sculptors of animals, Barye especially, have succeeded in producing, of course with essentially different means.

The love of the Renaissance for ornamentation, particularly at the close of the Quattrocento, gave the bronze casters also great opportunities for artistic decoration of the most diverse utensils and vessels, above all such as were intended for the writing table, as indeed the furnishing of the study was one of the most important tasks of bronze casting. This holds good chiefly for the foundries in Padua and Venice, as in Florence other materials, especially semi-precious stones, marble etc., appear to have been preferred for such objects.

We have already mentioned admirable and numerous works of this class emanating from Riccio and his ateliers (see plates XLVI—LX), and therefore collect here only what, besides these, is known in the way of typical specimens of vessels and utensils, for which as yet no definite artist can be named.

The bronze bowls on flat and generally low foot, usually designated as wine-coolers, belong to the most costly category of articles, which, at the present day, are hardly to be met with, in commerce. The greatest number (some half-dozen), and the finest specimens are contained in the Carrand Collection in the Museo Nazionale at Florence; choice examples are to be found separately in the Salting Collection, in the Victoria and Albert Museum, in the Museo del Castello at Milan, in the Louvre, in the Beit Collection; less important or less perfect examples here and there. The illustrations on plates CXX to CXXII show how, with kindred structure, still new interpretations have continually been invented in regard to outline and decoration. The method of production was that the artist laid flat decorations in wax on the smooth body of the bowl, and then cast the whole. These ornaments were for the most part produced with moulds, which not infrequently, especially where small figures or groups appear amongst them, were copied from plaques or ancient models. Therefore similar ornaments, garlands etc. recur on different vessels of this kind, which are not from the same hand, and belong also to different periods. Old ornaments, descended from generation to generation in moulds and casts in the foundries, are preserved longest in the case of mortars and bells, in which motives from the fifteenth and the early sixteenth centuries recur till the late seventeenth century. This formal method of production from models imparts indeed a somewhat uninteresting character to many of these little vessels. How the fancy for fable, which is most strongly developed in the plaques and medals, makes itself felt also in the decoration of bronze vessels, is shown most fully by the great mortar (perhaps more correctly to be considered a wine-cooler) in the Pierpont Morgan collection, (plate CXXIII). The body of this is completely covered with little figures in low relief.

Specially attractive in form as in decoration are two vessels, unusual also in their application: a tall vase in the Victoria and Albert Museum (plate CXXIV), and a small chamber-fountain for perfume in the George Salting Collection (plate CXXV). The ornaments on both, as in the case of the Salting wine-cooler (see plate CXX), point to a Venetian origin, at the beginning of the sixteenth century, and indeed they show such marked relationship to the decoration of the Colleoni, the standard base on the Piazza of St. Mark's, and the bronze altar-plinth of the Cappella Zeno at St. Mark's, that we may venture to ascribe them with probability to Alessandro Leopardi. Quite similar decoration with delicate leaf-work and festoons of ribbon is displayed too by the most beautiful candlesticks that have been preserved to us from this



15. Inkstand in Riccio's style, Private Collection.



period; namely two pairs in the Ashmolean Museum at Oxford (plate CXXVI), and another pair in the Victoria and Albert Museum (plate CXXVII). Others of these candlesticks distinguished through their unusually fine structure and choice decoration, as those in the Hermitage at St. Petersburg (plate CXXVII), in the Museo Nazionale at Florence (plates CXXVII and CXXIV) in the Victoria and Albert Museum (plate CXXIV), etc., point in their masks, Satyr figures, etc., to the ateliers of Padua, rather than to those of Venice. The form of the double candlesticks, which as a rule are fashioned as Sphinxes, has been mentioned by us when speaking of Riccio, to whom their origin is traced (see plate L). Similarly Riccio has handed down the most beautiful and most varied models for small lamps, portable lamps as well as fixed (see plate XLVI, foll.).

Also the grotesque heads of Moors or Satyrs on eagles' claws, the crouching forms with a fish or a shell in front and similar motives are to be referred to him, and have long been more or less faithfully reproduced in the ateliers of Padua. Other motives are rather borrowed from the antique, as the horse's head with the naked lad on its neck, in the Ashmolean Museum, and the elegant Venetian lamp in form of a foot, in the Museo Correr at Venice (plate CXXII).

The bronze mortars, which frequently received a forcible, and even gorgeous, yet occasionally also a very delicate decoration, are very numerous, because they were a chief ornament, not only for the kitchen of the wealthy, but above all for the pharmacies, which latter usually belonged to leading Patricians. In Gothic times they are, as a rule, formed simply, but effectively with sharp, angular edges; the Renaissance gives them the round vase-like form, and decorates them much as the so-called wine-coolers. In the Quattrocento this decoration has mostly rough but expressive forms, as are shown by the examples on plate CXXVIII; in the beginning of the Cinquecento it assumes, especially in Venice, the delicate method of expression, as is exemplified by two of the illustrations on plate CXXIX. Occasionally the names of the artists are introduced in the decoration, usually however only on unimportant articles, and since these names are unknown in the history of art, they belong doubtless chiefly to ordinary founders of bells and other ware. Some of the best pieces, as the large mortar of the Beit Collection (plate CXXX), and the specimen represented on the lefthand lower part of plate CXXIX exhibit the characteristic ornaments of Leopardi's atelier.

As numerous as the mortars are the bells that have been preserved. These were very much in use in churches and in private houses alike. It was not till the Haute Renaissance, however, that they assumed richer forms. The illustrations on plate CXXXI show how bronze inkstands, pedestals, etc. were decorated in a similar way. An unusual little vase, in the Museum at Cassel, is placed on plate CXXV, alongside of a very rich lamp belonging to the Taylor Collection in London on which various motives such as these of Riccio are lavished, almost to excess.



16. Bronze foot of an article of furniture. G. Dreyfus Collection, Paris.



## FLORENTINE SMALL BRONZES OF THE HAUTE RENAISSANCE

Fully a generation before Riccio and the younger Lombardi produced their little bronzes figure, so full of life, in the spirit of the Early Renaissance, the arts of Florence had taken an entirely new form; the actual and living is transfigured into the lofty and beautiful, thus did Jacob Burckhardt characterise the aim of the new art. This aim, however, which the young Leonardo had given to art was in sculpture entirely set aside through Michael Angelo's tendency to strong contrast, in motive as well as feeling, of the great and the powerful, the supernatural and the heroic. If that universal striving after beauty was little favourable to the development of sculpture on a small scale, still less was it possible that Michael Angelo's mighty plastic power could find satisfaction in such miniature work.

Therefore the bronze statuettes by Florentine artists of this period are extremely scarce. Still they are not quite absent; even with regard to Leonardo, and Michael Angelo, we find that they occasionally employ themselves with



17. The three crosses, after Michael Angelo, in the Museo Archeologico at Milan.

casts, as well as the pleasure he took in the most careful thoroughness of detail, naturally suggests the probability that he may also have been the author of bronzes of small size. As a matter of fact we possess various reliefs in bronze, which (as I have sought to prove<sup>1)</sup>), we may venture to claim as youthful works of Leonardo, yet bronze statuettes by his hand are not absolutely known to us. Still, however, we may indicate, the small image of a nude crouching warrior, protecting himself with his shield against the (now missing) figure of an opponent above him, in Prince Trivulzio's collection at Milan

small castings. Thus Michael Angelo with the bronze statuette of a horse, for which he was commissioned by Duke Guidobaldo of Urbino, and which he executed against his inclination, finally not even to the satisfaction of his patron. Leonardo's excessively thorough preparation of all his works, and in particular of his bronze

<sup>1)</sup> Jahrbuch der Königl. Preußischen Kunstsammlung. Vol. XXIII. Page 125 ff.



18. Michael Angelo, model of a Samson group in the Museo Buonarroti, Florence.

(plate CXXXII), which is exactly after a model, or at any rate a drawing of Leonardo's for his Sforza monument. The numerous dissimilar sketches and studies for the two great equestrian monuments for which he was commissioned for Milan, the free-standing monument of Francesco Sforza (frequently repeated, and as frequently destroyed) and also a second equestrian monument, that of Gian Giacomo Trivulzio, which was never executed, have served as models for the various small bronze horses existing in several collections. This is the case with the two horses, occasionally grouped together as a pair; in the Museum at Modena (plate CXXXII), and in the Kaiser Friedrich Museum (James Simon Cabinet). The whole build of the horse, the broad neck, the head with its expressive nostrils, all corresponds to the fashion of Leonardo's horses, as they are preserved to us especially in the drawings at Windsor, Budapest, and elsewhere. The same holds good of a similarly pacing stallion in the Kaiser Friedrich Museum, and of a second in the Doge's Palace (plate CXXXIII). The latter carries a naked youth as rider, who, from his size, cannot have belonged to this horse. Here especially the head is still more full of expression, and approaches Leonardo's studies still more closely. The somewhat weak hind-legs are the work of a restorer, since in the one example they have been broken and badly put on, in the other partly supplied.

We have already stated that a small bronze horse is attributed on documentary evidence to Michael Angelo.<sup>1)</sup> If in addition we believe we can point out a few little bronze torsos from his hand, the case is with these the same as with several of the bronze statuettes claimed by us for Donatello: they are casts in bronze from wax models by the Master, in the case of which it must remain undecided whether they were cast by him or later. In view of Michael Angelo's nature the latter supposition is the more probable; and this supposition is supported by the patched up condition of the model before casting. Of these bronzes one is the lately re-identified torso of one of the recumbent river-gods which the master had designed for the tombs of the Medici (plate CXXXIV). In the old Medicean inventory it is entered as a work of Michael Angelo's. The second is in the possession of the Kaiser Friedrich Museum (plate CXXXIV), which was recently acquired in trade as a work by Tacca. Here is represented one of the Thieves from a group of the Crucifixion, several studies for which by Michael Angelo's hand (in the Teyler Museum at Haarlem and elsewhere), as well as several small copies in bronze by a pupil or follower, are preserved (complete, in the Museo de Castello at Milan; the two Thieves alone, in the Louvre, Catalogue des Bronzes no. 115 E. 116; free copies, at the Stef. Bardini sale, London, 1899, no. 84; compare illustration 14). It is precisely the comparison with these contemporary copies — with which too, in a certain sense, Giov. Bernardi's plaque of the Crucifixion (Berlin, Bronzekatalog no. 1195) is to be reckoned — that proves that the wax model for the Berlin bronze was a work of the master's own hand; so fine and broad is it in treatment, and so grand in the representation of form. One clearly recognises that a sketchy wax model lay at the bottom of it, damaged in several points, and superficially restored by the person who made the cast. The fact too that arms and the lower parts of the legs are wanting is characteristic of these peculiar little models by Michael Angelo.

Such a model, in quite bright, slightly fired clay, is possessed by the Museo Buonarroti, in the group of Samson over a Philistine, whom he strikes down (illustration 18). This, or a related but no longer extant model by the master, has — like those torsos — been worked up by an assistant or follower of Michael Angelo's into a nicely executed little group in bronze (plate CXXXV), of which the Museo Nazionale in Florence alone possesses three casts. Another, a particularly good example is in the Pierpont Morgan collection; one in the Kaiser Friedrich Museum, &c. The artist has almost



19. Follower of Michael Angelo, David in the Rijks Museum, Amsterdam.

<sup>1)</sup> Jahrbuch der Preuß. Kunstsammlungen, Vol. XXV.



exactly retained the composition (the second, dead Philistine on the ground must be referred to a more complete design of Michael Angelo's), but the dry treatment of form shows that the execution is merely the work of a pupil. The attribution of the group, even in its invention, to Daniele da Volterra, which Supino has suggested, because he found a copy of the group in a picture by this artist in the Magazine of the Uffizi, cannot be maintained in the presence of the model in the Casa Buonarroti which is undoubtedly from Michael Angelo's own hand. The conception of the group, too, and its complete rounding off on all sides, as well as the execution of the figures, are far beyond Daniele. Vasari mentions a similar group, Hercules with Cacus, for which Michael Angelo executed a model in clay, that he gave to Leone Leoni. A slight sketch in the Teyler Museum at Haarlem seems to be the preparation for a group of the Rape of the Sabine Women.

How younger artists availed themselves of Michael Angelo's creations is shown by the free reproductions in miniature in the annexed illustrations. The youthful figure with the hand broken off (in the Rijks Museum at Amsterdam; illustration 19) is a free copy of a model for the "David". The pose, however, as well as the rendering of the form, and type show clearly that it cannot come from Michael Angelo himself. The larger leaden figure of a nude female in the Museum at Brunswick (illustration 20) recalls the Slaves of the Julius monument. These copies, such as the Pietà in St Peter's (Crefeld Museum and elsewhere), the frequently occurring figures from the tombs at the Medici (in the Louvre, in Edinburgh, &c. illustration 21), the David, and others, have a special interest as showing us how Michael Angelo's creations were at that time esteemed as in no way inferior to the masterpieces of antiquity. We learn the same thing from certain of Bronzino's portraits, in which such small copies from the master's statues form the ornament of the table.

Among the small bronze figures that have come down to us there are a limited number of excellent works, which we can properly esteem if they are not — as is too often the case — claimed as works of the great master himself. The determination of their originators is at present scarcely possible, inasmuch as Michael Angelo's successors have as yet been considered mainly with regard to their dependence upon him, with too little reference to their individual merits. For these merits have indeed been more or less overshadowed by the great superiority of the master. Only now and then does the relationship with an attested figure by one or another artist help us to suggest a definite name.

Thus the recumbent female figure in the Pierpont Morgan collection (plate CXXXVI) may be regarded with probability as the model for one of the two female figures on Guglielmo della Porta's monument of Pope Paul III; and the partly incomplete figure of a nude woman in repose, in the Ashmolean Museum at Oxford (plate CXXXVI), which is clearly the cast from a small model in bronze, agrees so closely in pose and expression that it may well be regarded as a preliminary study by the artist for that figure on the monument. Perhaps this holds good also of a little figure in the John P. Heseltine collection represented together with the first named. For its simple pose, closely modelled after nature, and thoroughly individual, this figure is indeed of rare charm.

In Prince Trivulzio's collection in Milan (plate CXXXVII) is to be found a larger and a magnificent figure ascribed to Michael Angelo. In pose and expression it reminds one much of the master's Slaves; so too the rendering of form, the small head, the modelling of the breast, the way in which the head and hands are merely indicated and other peculiarities are quite Michaelangelesque. Yet a certain simplicity and even uncertainty in the posture, the diligent execution, the strongly marked dependence on the model are all arguments against the hypothesis that



20. Lead figure in the Ducal Museum at Brunswick.



21. Successor of Michael Angelo, Slave in the Louvre.



Michael Angelo himself was the author. Equally remarkable, but less approximating to the master in form, especially of the head, is a Hercules statuette in the Hof Museum at Vienna (plate CXXXV), a powerful figure, with grand swing in its movement, with breadth of conception and treatment. A later imitator of Michael Angelo, whose figure of the giant with right arm wedged in the tree-stump is in the Museo Archeologico of the Doge's Palace, degenerates into rough bravado. The figure strongly reminds one of the Samson group at the side of which we have represented it for the sake of comparison (plate CXXXV).

We are reminded of Mantorsoli by two different statuettes of Warriors in the Musco Estense at Modena. The small figure (plate CXXXVI) shows a warrior in antique armour, seated, and turning briskly to one side, while with his left hand he holds a tablet on his knee. The bearded head is apparently a portrait. The cast is carefully chiselled; to judge by the oval support with leaf-work the figure was the ornament of the cover of some vessel. The second, considerably larger statuette, shows an ideal figure, standing still, the head bowed down in anxiety and thought, with the right hand grasping the beard, a clear reminiscence of Michael Angelo's "Pensieroso", as too the action of the arms is taken from his David.



22. Benv. Cellini, gold salt cellar in the k. k. Hof Museum zu Wien.

Very peculiar and finely conceived, and at the same time quite individual in its archaistic armour, is the figure of a youthful warrior in pathetic action, kneeling with one knee on his helmet. From the large square base with opening sunk near the figure we may conclude that the whole was designed for an inkstand. Judging by the sketchy execution we probably have before us the bronze cast of a model for a work in precious metal. This bronze has passed from the Spitzer collection to the G. Salting collection in London (plate CXXXVIII). With it we have represented the small statuette of a bearded old man — a book (?) in his arm — the broad robe drawn over his head. This figure is to be found in the Morgan collection in London, where it passes for Moses.

One of the rare female statuettes in bronze in which Michael Angelo's influence makes itself

felt is the nude recumbent Latona, of which two examples occur, differing from each other not unessentially, one in the Ashmolean Museum at Oxford, the other in the C. von Hollitscher collection in Berlin (plate CXXXVI). Here indeed only the exaggerated and forced action is copied from the Master; in the softer representation of form there prevails a naturalism that suggests the seventeenth century.

We are fully assured about a number of statuettes by Baccio Bandinelli, a "follower of Michael Angelo against his will", as Jacob Burckhardt calls him, who felt himself great enough to pursue the master with his hatred. The small bronze figures of equal dimensions, representing Hercules, Leda, Cleopatra, Jason, and Venus in the Museo Nazionale at Florence (plates CXXXIX & CXL) show scarcely a trace either of Michael Angelo's spirit or of his rendering of form; they are inane and jejune, and lacking in fine feeling. Of the Cleopatra the Ashmolean Museum at Oxford possesses a replica. Bandinelli's small bronze busts of the young Cosimo and his consort in the Museo Nazionale at Florence have a similar character.

In conception of form related to Bandinelli, but superior to him are a pair of large statuettes which, through the inscription on the base of the one<sup>1)</sup>, can be identified as works of Domenico Poggini, better known as modeller and medallist. The inscribed figure, a David, and its companion, the Europa (plate CXLI) are to be found in a room in the tower of the Palazzo Vecchio at Florence. A free reproduction of the David, essentially finer, and more strongly influenced by Michael

<sup>1)</sup> For the reference to these two statuettes in the Palazzo Vecchio I have to thank Mr. Murray Marks.



Angelo's David, is in the possession of George Salting in London (plate CXXI). The slender figure of Caritas in the same collection (plate CXXII) also shows a Michaelangelesque pose. Essentially simpler and more true, in the sense of Andrea Sansovino, is the smaller Madonna statuette in the same collection (plate CXXIII), of great charm in its compact composition, and in the beautiful way in which motherly feeling and noble repose are united in the expression. Similar merits are exhibited by the large statuette of the Baptist (originally set up on a font), which has been transferred from the Hainauer to the Morgan collection (plate CXXIV). It is identified by the inscription on the base as the work of Francesco Sangallo. In contrast to the almost rough and at the same time affected statues, and the medals of the artist, grandly conceived, in spite of a certain coarseness, this statuette of John possesses strikingly noble repose in motive and an expression full of earnestness and thought.

The copy of the equestrian figure of Marcus Aurelius in the Museo Nazionale at Florence, distinguished by its charming base, has hitherto been traditionally ascribed to Ludovico del Duca, a little known Sicilian artist, who lived in Rome about the middle of the century, and thence was employed for Florence also. Of this a better preserved example is to be found in the Kaiser Friedrich Museum at Berlin (plate CXXV). Whether this ascription is accurate will, it is to be hoped, be shown by the forthcoming publication of the Medicean inventory.

More peculiar and of more importance than these figures are some small bronzes of similar tendency, possessed by the Kaiser Friedrich Museum (plate CXXVI). The noble figure of History, vigorous in motive, but without any intentionally striking attitude, is employed in an original fashion as the ornamental cover of an inkstand (an inferior example is possessed by the Ashmolean Museum). The group representing a fight with a Centaur is distinguished by extraordinary vivacity in expression and action, and yet, at the same time, by a fine restraint in the classical forms. A centaur, holding on his back the woman he has carried off, is broken down over the Lapith whom he seeks to crush by the weight of his horse-body. Few works of the Haute Renaissance, to the prime of which this group belongs, are so far removed from the influence of Michael Angelo, even in a motive so active, and so nearly approaching this artist's conceptions.

In this, as in the representation of form, the figure is nearly related to that of the "History". Whether the name Jacopo Sansovino, which has been suggested for both bronzes, is correct, may well be doubted. Certainly both bronzes are akin to the youthful works of this artist, especially his reliefs in wax (in the Victoria & Albert Museum and elsewhere), but they belong to a period somewhat more advanced. We place here also a little figure belonging to the Museo Nazionale at Florence (plate CXXVII), deservedly admired, since it belongs to an important artist of the Florentine Haute Renaissance, equally inspired by the antique. This is the flute-playing Pan, seated on a vase. The motive has the energy of a Michael Angelo, the treatment is broad and with admirable feeling for nature; the splendid patina still further increases the charm of the work.

Of Benevenuto Cellini, a genuine artist in miniature work, even if he exercises his powers (as he prefers) on a larger scale, we possess the detailed autobiography. He is one of the most valuable authorities as to the modes of thought and culture in artistic circles at the period of the Haute Renaissance. About his works too he speaks fully, of small bronzes however he gives us but little information. In fact it seems he made only a few; as a genuine goldsmith he found his true sphere of activity in silver work, embossing, chasing, enamelling &c., as is shown by the famous salt-cellar in the Vienna Hof Museum, one of the few works of the kind preserved to us (illustration 22). He preferred it too because it was very much more lucrative than the troublesome modelling and casting of small bronzes, for which at that time only moderate sums were paid. Where we occasionally meet with small reproductions of his famous Perseus in the Loggia dei Lanzi, or of the statuettes on its plinth, they are uniformly later, more or less mechanically executed copies. Only the elegant little figure



23. Venus, M. Kann collection in Paris.



24. Cleopatra, k. k. Hof Museum in Vienna.



of Minerva, that Mr John P. Heseltine has in London (plate CXLVI), from the broad treatment and the numerous divergences from the statuette on the base, looks like a model for this figure. A model for the Perseus itself is preserved to us — besides a wax model — in the admirable bronze of the Bargello (plate CXLIX); the small bronze is in pose, as in rendering of form, essentially more natural and more engaging than the colossal figure of the Loggia. The fine green patina, counterfeiting that of the antique bronzes, acquired by them in the earth, increases the attractiveness of this little figure to an even greater degree. The Museo Nazionale contains also a second bronze statuette from Cellini's own hand, about half life-size, the Ganymede on the Eagle (plate CXLIX), an insipid performance of the artist, rendered uninteresting by excessive chiselling.

We possess a group closely akin to the Perseus, and from old times attributed to Cellini, in the bronze inkstand which has passed from the Palazzo Borghese into the possession of Nathaniel de Rothschild (now Baron Alphonse de Rothschild) in Vienna (plate CXLVII). The old title seems to me, on comparison with the Perseus group, amply justified. That it was a piece on which the artist bestowed special care, and that perhaps was intended to be executed also in silver, or actually was so executed, is indicated by a pair of preliminary studies, also preserved in bronze casts, and both in the Kaiser Friedrich Museum (plate CXLVIII). The recumbent figure of a fiend in the gilded group has been repeated in a seated position almost exactly by the artist — apparently for some decorative purpose — in a very effective little figure which the Victoria & Albert Museum possesses (plate CXLVI). The group, as displayed on the inkstand, is the happiest and completest example. It goes too most excellently with the basis, which is kept quite in similar character, and presents therewith an entirety of genuine Michaelangelesque quaintness, such as has been preserved for us in but few other works. To the famous Perseus in the Loggia dei Lanzi it is far superior; it is more cleverly built up, more compact and monumental, broader and grander in execution, in spite of its small size. Through the female figure of Virtue in this group, another small nude female statuette in bronze, of delicate forms and very beautiful patina, may with certainty be attributed



25. Boy with vase, Victoria and Albert Museum, London.

also to Cellini. This is the so-called Atalanta, in private possession, at Como (plate CXLVIII). She holds in her left hand a ball, as it seems; yet the small round object may just as well be identified as an apple, and may represent Eve, or Venus with the apple of Paris. The strong outward movement, which, in the case of the single figure, has an unsatisfactory effect, would in a group be more readily explained.

In relation to Cellini stands the small figure of a Perseus in the Louvre, resting by a tree stump, with the head of Medusa on the side as a hunt trophy (plate CXLVI). The little figure betrays its indebtedness to an antique statue in marble. Its attribution to Gian Bologna on the part of the Louvre Catalogue seems to me not justifiable.

Besides Michael Angelo and Cellini the severer tendency of the Haute Renaissance was upheld by many artists in bronze, whose names indeed cannot as yet be discovered from their works, which are uniformly unsigned. That this is more the case with the bronzes than with the large works in marble, may have its reason especially in the fact that the artists still clung to the antique as the model for their small bronzes and often made copies in bronze on a small scale from ancient statues. On plate CL we have reproduced a number of mutually related representations of nude female figures, which in spite of their animated pathetic motive are simple and natural in pose and expression (compare also illustrations 23 & 24). The same holds good of the two small figures of women reposing, in the possession of the Kaiser Friedrich Museum (plate CLI), which are distinguished by the slender rendering of their beautiful forms. A nude Pomona (plate CLII) is especially strongly influenced by Roman marble statues, though the treatment of the legs has, it must be confessed, little of the character of the antique. We have represented two examples of these, to show how, at this period, the artists, were in the habit, of deviating slightly and in an independent way in such repetitions. A similar conception is apparent in the dainty little figure of Bacchus in the Kaiser Friedrich Museum (plate CLII), a figure that seems as if created in conscious contrast to Michael Angelo's well known statue of Bacchus.



Specially natural and charming are single representations of children belonging to this period (plate CLIII) as for instance the boy with the bowl in the Victoria and Albert Museum (illustration 25), the boy with the vase in the Bargello (both still closely related to Raphael's figures of children), likewise the allegorical figure of a boy in the possession of John P. Heseltine in London (illustration 26), and the "Frightened Boy". Of the last there are various examples, which, so far as they are complete, generally display differing motives. In one the boy recoils from a serpent that rises in his path; in another he stands in astonishment over a sleeping child that all of a sudden he sees close to him; and in another he sets his feet on the bagpipes lying in front. It is not probable that the artist, to whom the invention of this master-work in miniature is to be attributed, also executed the several variations. They are no doubt copies by other artists of the Cinquecento; but from these we see how popular this composition was at the period in question. In the Museo Nazionale at Florence is the Amorino, on an elegant bronze plinth, which is reproduced beside these figures of children. This Amorino, in its almost adolescent form, in spite of its simple gracefulness of motive, indicates already the change in the representation of the child's body that was taking place about the middle of the Cinquecento.

The nude female figures, one representing Eve, the other two Cleopatra, which are placed together on plate CXLVII, belong, according to their representation of form, to the first decades of the Sixteenth Century. They are related to one another; the two representations of Cleopatra are even dependent one on the other, or on a better original (in the Berlin example the left lower arm is restored, and therefore to some extent deviating in position). I do not however venture to assign them to a definite school, and have designated them only quite generally as "Italian School of the beginning of the Sixteenth Century".



26. Allegorical Figure of a Boy.  
J. P. Heseltine Coll., London.

## THE VENETIAN SMALL BRONZES OF THE HAUTE RENAISSANCE

JACOPO SANSOVINO, ALESSANDRO VITTORIA, AND OTHERS

The Sculpture of Venice was almost abruptly, and also completely forced into the path of development which Michael Angelo had indicated, by a Florentine artist Jacopo Tatti, known under the name Jacopo Sansovino (after his teacher Andrea Sansovino), whom the sack of Rome in 1527 had driven to the city of the Lagoons.

If Venetian sculpture had up till then, in the youngest members of the artist family Lombardi and the related Masters, lived on in the traditions of a strongly classicized Early Renaissance, now it passed over with full sails to the already strongly developed Haute Renaissance. The Renaissance, through the influence of Michael Angelo's art, bears a particular-barock taste, and, under the influence of Venetian painting, after the middle of the century, acquires a decidedly picturesque character, which gives to it its special charm. From Padua, whose studios now pass into the background, Venice herself takes over the mission to gratify the old Venetian fondness for objects of bronze, which in rich number and variety are preserved from this period, and especially from the second half of the Cinquecento. Since we are well informed about the artists and their works in the preceding period, through contemporaries as well as through records, one might suppose that we had also for the Venetian Small Bronzes of the Cinquecento sufficient support for designating their masters. But exactly the contrary is the case. Here too, as with the contemporary bronze statuettes of Florence, we can only determine the masters of quite a small number of these numerous bronzes. The uniformity of style, and the strong influence of Michael Angelo and his Venetian standardbearer, Jacopo Sansovino, who makes his influence felt more or less in all, increase the difficulty of a clear distinction of the individual artists, the study of whom, in comparison with that of the Quattrocento master, is still generally neglected.

For the small bronze figures of this period at Venice, people have hitherto been as liberal with Sansovino's name as with that of Riccio for the early works. Although, numerous large works in bronze — statues, reliefs, even monuments — are authenticated for the artist, very few among these small bronze figures can be ascribed with probability. We have placed together in plates CLIV—CLVII the most prominent works among them, and those which bear most strongly upon them the character of Sansovino's art, and moreover, according to their unusual artistic



27. J. Sansovino, Christ. Béarn Collection, Paris.





28. A. Vittoria, Andiron. P. Morgan Coll., London.

quality can hardly be given to any other master than the paramount leader of Venetian sculpture, especially in bronze. The two principal pieces among them, according to their size also (they are of about half life size), the figures of Neptune and Meleager, in the possession of Count Pourtalès in Berlin (at present in St. Petersburg, plate CLIV) belong, through their energetic motive, their noble representation of form, and their masterly naturalistic execution, to the most perfect figures the Haute Renaissance has to show.

As noble in conception and as free in pose, of quite similar fashion, and freer, almost broader treatment is the Christ at the martyr pillar, in the possession of the Countess de Béarn in Paris (plate CLV & illustration 27).

Two statuette of the Baptist, the larger in the Beit collection (plate CLVI), the smaller in the G. Benda collection at Vienna (plate CLV), show a simple



29. A. Vittoria, Andiron. P. Morgan Coll., London.

and deep feeling, similar to that of the Christ. Beside this the figure in the Beit Collection in its representation of form and fine delineation of the head reminds us of Michelozzo's Baptist figures, as Sansovino in general delights to go back to the classic period of the Early Renaissance as his model, and for his Madonna relief especially to Donatello. The bronze statuette of the more powerfully represented young god in the Bischofsheim Collection in Paris (plate CLVI) is closely allied to the well known marble statue of Bacchus in the Museo Nazionale at Florence, only it is larger and freer in its form, and almost more spirited in motive.

The artist works up the action to a more impetuous and yet plastically restrained excitement in the bronze statuette of Neptune on his four horsed chariot hastening over the sea (Beit Collection and elsewhere, plate CLVII), which is essentially superior to the related colossal statue over the door of the Doge's Palace. How Sansovino's successors transformed his pathos into something theatrical, and his expression of fear into picturesque commonplace, is shewn by the Neptune statuette in private possession in London (plate CLVII). This statuette, so completely dependent on Sansovino's invention, we have placed beside the one before mentioned, for the purpose of comparison.

In these statuette by Jacopo Sansovino there is displayed a sobriety of conception recalling the classic models of antiquity, which at the same time makes itself felt in the group by Andrea Sansovino and Francesco, and in Lorenzetti's figures, worked out after Raphael's sketches, in the Chigi chapel in S. Maria del Popolo, at Rome. So, too, we observe a similar restraint and a kindred feeling for beauty together with a delicate perception of nature in various nude female figures of small size, conceived now as Eve, now as Venus, or as an allegorical personage, occasionally too as a simple genre figure. Thus it is in the little figures grouped together in plate CLVIII (belonging to the Wallace, Heseltine, and Louis Raphael Collections in London), which point to various hands, and of which indeed not one is to be ascribed to Sansovino himself. The richer, picturesque treatment of form displayed by the Venus on the Tortoise in the Vienna Hofmuseum (plate CLIX), and in a rougher way by the larger Nymph of the Fountain of the Museo Archeologico in the Doge's Palace (plate CLIX), is shown most freely, and in a manner parallel to the method of a Tintoretto, in the case of a master, for whom, however, we are unable to find a name. His works are without exception small groups; with Adam and Eve before and after the



Fall (plate CLX), in the Museo Estense at Modena the Three Graces (plate CLXI), in the Heseltine Collection in London an allegorical group of Geography, two nude female figures with a globe, and also Eve with the youthful Cain and Abel (plate CLXI). The mobile lines, the soft, vague treatment of form, the picturesque grouping give a peculiar charm to these groups, in spite of a certain superficiality, and even mannerism. Akin to them in this respect are a pair of small figures belonging to the Hofmuseum, a Siren of beautiful motive, gazing upwards in lamentation (plate CLXVII), and a reeling Pan, unfortunately broken (plate CLXII). The same picturesque tendency, but combined with energetic pose and surer treatment of form is shown by figures such as the Vulcan at the Anvil in the Victoria and Albert Museum, and the St. Jerome extracting the thorn from the Lion, in the Salting Collection (plate CLXII).

If in these groups or small figures Sansovino's quality rings out still full and pure, a follower of the artist, who with and after him was the most popular bronze sculptor in Venice, Alessandro Vittoria, shows already more robust pose, studied elegance, over slender or affected representation of the body.

Earlier works, as the magnificent andirons with Apollo and Mercury in Mrs. Taylor's collection in London (plate CLXIV), a pair of similar andirons belonging to the Pierpont Morgan Collection (illustrations 28 and 29), or the inkstand with the figure of Hope on the cover, in the Beit Collection (plate CLIX), still display great feeling for beauty, taste, and richness in composition. In the outstretched single figures, to be found in various museums and private collections, bearing superabundantly the artist's name, mannerism finds perceptible expression. This is the case especially in the representations of children, so exceedingly popular at that period. They are applied to most candelabra, to altars, and to utensils, sometimes as heads or masks, and often as single little complete figures or united in groups. Their appearance is as little like children as their formation. In the abstract the body is modelled from grown-up people, the countenance is typical and indifferent in expression. Only in the decorative application to fantastically fashioned articles on a small scale do we



30. Lamp. P. Morgan Collection, London.

of the table with vessels of bronze, especially saltcellars of similar nature (plate CLXII and CLXXI) comes into fashion. The andirons too of the fireplaces, like the knockers and door-handles, previously as a rule formed of iron, now are required to be of bronze, and wrought in the richest style. Of the hundreds of such utensils that are still preserved, and stored up in all public as well as private collections, occasionally too even still in use (as in particular the andirons), we have placed together in plates CLXV to CLXXVII a selection of the examples most worthy of consideration from an artistic point of view. The creations of certain defined artists, having in common the tendency of Jacopo Sansovino, are easily recognised in the separate groups, which for this purpose have been kept together. From this artist's own hand are no doubt the grand youthful figures of the two andirons in the P. Morgan Collection (illustrations 32 and 33). The knowledge, however, of the Venetian plastic art of this period seems to me not yet sufficiently advanced to allow of our assigning definite names in other cases. Common to all are the taste, the style in which the fantastic creations have been conceived and put into shape, and the close observation of nature in the reproduction of the heterogeneous creatures of the sea, even in the most fantastic transformation and combination.

find them happily turned to account, and in their sketchy execution treated with more truth to life. Of such successful treatment a specially good characteristic example is afforded by the Amor with bandaged eyes, seated on a dolphin (Wallace Collection and elsewhere, plate CLXV).

The bronze vessels and utensils are in the Cinquecento for the most part of Venetian origin. As a result of increased requirements and the growth of luxury they are not unessentially different from those which adorned the Venetian scholar's chamber at the close of the Quattrocento. Now too there still occur candelabra, lamps, and inkstands; but they have received a far more fantastic form (illustrations 30 and 31); with preference as marine creatures and united with the fabulous sea-monsters, which the artists borrowed from the antique, and still further developed. Now also the adornment



The delight in the little figure goes so far in these that the simple form of the vessel as such is, as a rule, of no account, but the fish itself, or the shell, the dragon, the siren, and so forth constitute the vessel, sometimes alone, sometimes in whimsical or fantastic union with other kindred creatures.

Similar, too, is the character of the bronze knockers, with which, since the second quarter of the Cinquecento, the principal doors of every palace of a Venetian of quality, in the City of the Lagoons as well as in the Venetian territory, had to be adorned. Still even at the present day hundreds

maritime empire. The iron clamp, with which the heavy knocker was fastened on the door, was concealed by a flat mask, that, on the removal of the knocker, was generally separated from it, or altogether lost.

Design and form of these knockers — so far as they are actual originals, and not, like the majority, free copies by



31. Style of A. Vittoria. Inkstand in private possession.

of them are preserved, scarcely indeed one in its original position, but mostly in the museums, in the Berlin Kunstgewerbemuseum, in the Victoria and Albert, in the Ashmolean, in the Kaiser Friedrich-Museum, and in the Museum at Cologne, etc. In their form, depending on the purpose to which they are to be applied, they are very similar: a pair of dolphins or seahorses, a pair of lions or serpents — above, winding forth from an escutcheon, and below, supporting a mask or a shell — and in the middle a Venetia, a Neptune, a Venus, an Amor, a Herma etc.; chiefly therefore representations associated with Venice and her

inferior founders — are as distinct as they are tasteful, in spite of their fantastic character and their richness. The preference for masks, and their fashioning, as the form of the escutcheons — all shows their derivation from Michael Angelo and his school; so that we may safely venture to attribute to Sansovino the introduction of this form. Certain specimens, as the simple, large coil of serpents with the demon mask in the Simon Cabinet of the Kaiser Friedrich-Museum, (plate CLXXIII), or the related, but much richer work with the serpentmen, in the Beit Collection (plate CLXXIII, later copies thereof in various museums), or the mermaid with her children, belonging to the Foule Collection in Paris (plate CLXXIV), can very well have been designed by Sansovino himself. The Neptune between sea horses (plate CLXXV), so often repeated in sundry variations, in all probability may be traced to him, as far as the design is concerned. The knocker with the chained Satyrs on Dolphins (plate CLXXVI), and the Memmaids with Cupids (plate CLXXVI), both in the



32. J. Sansovino, Andiron. P. Morgan Coll., London.



33. J. Sansovino, Andiron. P. Morgan Collection, London.



Victoria and Albert Museum (the latter also in the Munich National-Museum), those too with the coronation of Venetia in the Simon Cabinet of the Kaiser Friedrich-Museum, and with Venus between Cupids on Dolphins in the Berlin Kunstgewerbemuseum (plate CLXXVII) show the style of A. Vittoria. A Venetia between Lions in the P. Morgan Collection (formerly the Hainauer Collection) bears the signature GIO . ANTO . TAVANI (illustration 34). To this Tavagni and similar successors of Sansovino and of Vittoria may be traced the majority of these knockers, so far as they are really the work of artists.

Some specimens, belonging to the same period, and closely related to one another, diverge so essentially from those genuine Venetian utensils and vessels that they must be attributed to another school, and perhaps to one and the same studio, probably that of a goldsmith, to which the sharp, minute work and the method of the same point.

It is a characteristic of these bronzes that, even if they bear a rich ornament of figures, they still retain the simple form of the vessel, to which the ornaments are applied in low relief.

A peculiarity of all these is the employment of cartouches with small representations therein, such as festoons of fruit, and masks. The decoration seems to me to approach most closely to the style of Leoni Leone. The chief example is a large, shallow vase in the Archaeological Museum at Milan (plate CLXXVIII). The Wallace Collection in London possesses a small bronze pail with very flat decoration (plate CLXXIX); the Salting Collection in London, and the Vienna Hofmuseum a pair of candelabra, on broad, richly decorated stand (plate CLXXIX). They all belong to the most tasteful and the finest works of their class produced in this period.



34. Venetian Door knockers in the Berlin Museum and in the P. Morgan Collection, London.





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VOL.2



## CONTENTS.

VOLUME I.	TEXT	Page
Preface . . . . .		3
Introduction . . . . .		5
Florentine Bronze Artists of the Fifteenth Century . . . . .		7
I. The Older Generation . . . . .		7
Lorenzo and Vittorio Ghiberti . . . . .		7
Donatello . . . . .		9
II. The Younger Generation . . . . .		11
Antonio Filarete . . . . .		11
Bertoldo di Giovanni . . . . .		13
Adriano Fiorentino . . . . .		16
Antonio del Pollaiuolo . . . . .		16
The Paduan Bronze Artists of the Fifteenth Century . . . . .		19
Riccio and his Atelier . . . . .		23
North Italian Masters under Paduan influence . . . . .		31
Sperandio . . . . .		32
Antico . . . . .		33
Sculptors in Bronze at Mantua, Cremona and Milan . . . . .		36
Giovanni da Cremona . . . . .		36
Sculptors in Bronze in Venice . . . . .		37
Francesco da Sant' Agata . . . . .		40
VOLUME II.		
Copies of antique Works of Art in Bronze Statuettes by unknown Masters, chiefly of the Paduan School . . . . .		5
Bronzes representing animals and utensils, etc., chiefly from Paduan Ateliers . . . . .		11
The Florentine small Bronzes of the Haute Renaissance . . . . .		15
Leonardo da Vinci, Benvenuto Cellini and others . . . . .		15
The Venetian small Bronzes of the Haute Renaissance . . . . .		22
Jacopo Sansovino, Alessandro Vittoria and others . . . . .		22

## LIST OF ILLUSTRATIONS IN THE TEXT.

	Page		Page
VOLUME I.			
Ill. 1-3. Vittorio Ghiberti, children's heads, in the frame of the south door of the Baptistery, Florence . . . . .	8	Ill. 23. Riccio, Lamp with Inkstand, Taylor Coll., London . . . . .	29
Ill. 4. Vittorio Ghiberti, Adam and Eve with their children, on the south door of the Baptistery, Florence (double illustration) . . . . .	9	Ill. 24. Riccio, St. Martin (Bronze Relief), Doge's Palace, Venice . . . . .	30
Ill. 5. After Donatello, Wall light, private collection, Paris . . . . .	10	Ill. 25. Paduan Master about 1500, Dwarf on Snail, The Hermitage (Basilewsky Cabinet), St. Petersburg . . . . .	31
Ill. 6. After Donatello, Bell with Boy, Salting Collection, London . . . . .	11	Ill. 26. Paduan Master about 1500, Bust of Woman, Benda Coll., Vienna . . . . .	32
Ill. 7. Pasquino da Montepulciano, Bronze Trellis, Cathedral of Prato . . . . .	12	Ill. 27. Antonio and Tullio Lombardi, Zeno Monument, S. Mark's, Venice . . . . .	33
Ill. 8. After Donatello, Handle of a Bell, Pierpont Morgan Collection, London . . . . .	13	Ill. 28. Vittore Camelio, Bronze Relief, Doge's Palace, Venice . . . . .	37
Ill. 9. Bertoldo, Bronze Relief of a Cavalry Fight, Museo Nazionale, Florence . . . . .	14	Ill. 29. Maffeo Olivieri, Candelabrum, St. Mark's, Venice (erroneously attributed to Camillo Alberti) . . . . .	38
Ill. 10. Style of Verrocchio, Seated Man, Clemens Collection, Munich . . . . .	17	Ill. 30. Antonio Lombardi, The Apostles (Bronze Relief of the Ascension of the Virgin), Doge's Palace, Venice . . . . .	39
Ill. 11. Ascribed to Verrocchio, Hercules, Pierpont Morgan Collection, London . . . . .	18	Ill. 31. Venetian Master about 1430, Half length Figure of an Angel, Kaiser Friedrich-Museum, Berlin . . . . .	39
Ill. 12. Bellano, Bronze Relief with David's Victory over Goliath, Santo at Padua . . . . .	20	Ill. 32. Francesco da Sant' Agata, Boxwood Hercules (Front and back views), Wallace Collection, London . . . . .	40
Ill. 13. Bellano(?), Atlas, Alphonse Kann Coll., Paris . . . . .	21	Ill. 33. Francesco da Sant' Agata, Boxwood Figure of St. Sebastian, Kaiser Friedrich-Museum, Berlin . . . . .	41
Ill. 14. Bellano(?), Dido, Kaiser Friedrich-Museum, Berlin . . . . .	22	Ill. 34. Paduan Master, Youth with both arms over his head, Museo Nazionale, Florence . . . . .	42
Ill. 15. Bellano(?), The Poet, Kaiser Friedrich-Museum, Berlin . . . . .	22	Ill. 35. Style of Francesco da Sant' Agata, Dancing Faun, blowing a shell, Rud. Kann (Bronze Coll.), Paris, C. v. Hollitscher Coll., Berlin, and others . . . . .	43
Ill. 16. Bellano(?), Judith, Kaiser Friedrich-Museum, Berlin . . . . .	23	Ill. 36. Italian Master, Beginning of the Sixteenth-Century, Wax model, J. P. Heseltine Coll., London . . . . .	44
Ill. 17. Riccio, Portrait of himself, Louvre, Paris, and Hofmuseum, Vienna . . . . .	23	VOLUME II.	
Ill. 18. Riccio, Bronze Relief, Santo at Padua . . . . .	24	Ill. 1. Copy from the Antique, Girl drawing water, Kaiser Friedrich-Museum, Berlin . . . . .	5
Ill. 19. Riccio, Paschal Candlestick, Santo at Padua . . . . .	25	Ill. 2. Copy from the Antique, The Nile, Kaiser Friedrich-Museum, Berlin . . . . .	6
Ill. 20. Riccio, Slave, Hofmuseum, Vienna . . . . .	26		
Ill. 20 A. Riccio, Bell, Salting Coll., London . . . . .	27		
Ill. 21. Riccio, Bell, Figdor Coll., Vienna . . . . .	28		
Ill. 22. Riccio, Cover of an Inkstand, Ashmolean Museum, Oxford . . . . .	29		



	Page
Ill. 3. Copy from the Antique, Rome, Kaiser Friedrich-Museum, Berlin . . . . .	6
Ill. 4. Copy from the Antique, Statuettes of children, Kaiser Friedrich-Museum, Berlin . . . . .	7
Ill. 5. Copy from the Antique, Astonished Child, Museo Nazionale, Florence . . . . .	8
Ill. 6. Paduan Master, Sick Woman, J. P. Heseltine Coll., London . . . . .	9
Ill. 7. Copy from the Antique, Nude Youth (without arms), Kaiser Friedrich-Museum Berlin . . . . .	9
Ill. 8. Antique Bronze Head, Count F. v. Pourtalès Coll., Berlin . . . . .	9
Ill. 9. Copy from the Antique, Young Man with Spear, Louvre, Paris . . . . .	10
Ill. 10. Copy from the Antique, Vasebearer, Kaiser Friedrich-Museum, Berlin (and many examples elsewhere) . . . . .	10
Ill. 11. Paduan Master, Butting Goat, Pierpont Morgan Coll., London . . . . .	11
Ill. 12. Paduan Master, Wolf walking, Kaiser Friedrich-Museum, Berlin . . . . .	12
Ill. 13. Paduan Master, Lion walking, Pierpont Morgan Coll., London, and elsewhere . . . . .	12
Ill. 14. Style of Riccio, Candlestick, The Hermitage, St. Petersburg . . . . .	13
Ill. 15. Style of Riccio, Inkstand, Private Collection . . . . .	13
Ill. 16. Style of Riccio, Foot of Vase, G. Dreyfus Coll., Paris . . . . .	14
Ill. 17. After Michael Angelo, The Three Crosses, Museo Archeologico, Milan . . . . .	15
Ill. 18. Michael Angelo, Model of a Samson group, Museo Buonarroti, Florence . . . . .	16
Ill. 19. Follower of Michael Angelo, David, Rijks Museum, Amsterdam . . . . .	16

	Page
Ill. 20. Follower of Michael Angelo, Nude Female Figure in Lead, Brunswick Museum . . . . .	17
Ill. 21. Copy of Michael Angelo's Slave in the Louvre, Paris . . . . .	17
Ill. 22. Benvenuto Cellini, Gold Saltcellar, Hofmuseum, Vienna . . . . .	18
Ill. 23. Follower of the Antique, Venus, A. Kann Coll., Paris . . . . .	19
Ill. 24. Follower of the Antique, Cleopatra, Hofmuseum, Vienna . . . . .	19
Ill. 25. Follower of the Antique, Boy with Bowl, Victoria and Albert Museum, London . . . . .	20
Ill. 25 A. Florentine Master about 1550, Boy with the Shell, Victoria and Albert Museum, London . . . . .	20
Ill. 26. Florentine Master about 1550, Allegorical Figure of a Boy, J. P. Heseltine Coll., London . . . . .	21
Ill. 27. Jacopo Sansovino, Christ, Comtesse de Béarn Coll., Paris . . . . .	22
Ill. 28. Alessandro Vittoria, Andiron, Pierpont Morgan Coll., London . . . . .	23
Ill. 29. Alessandro Vittoria, Andiron, Pierpont Morgan Coll., London . . . . .	23
Ill. 30. Venetian Master of the Sixteenth Century, Lamp, Pierpont Morgan Coll., London . . . . .	24
Ill. 31. Style of Alessandro Vittoria, Inkstand, Private Collection . . . . .	25
Ill. 32. Jacopo Sansovino, Andiron, Pierpont Morgan Coll., London . . . . .	25
Ill. 33. Jacopo Sansovino, Andiron, Pierpont Morgan Coll., London . . . . .	25
Ill. 34. Venetian Door-Knockers in the Museums of Berlin . . . . .	26

LIST OF PLATES.

VOLUME I.

- Plate I. Lorenzo Ghiberti, Caryatid (Front and back view) . . . . . Kaiser Friedrich-Museum, Berlin.  
Style of Brunellesco, Bust of a bearded old man . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate II. Attributed to Lorenzo Ghiberti, The Virgin and St. John in affliction . . . . . Ashmolean Museum, Oxford.  
Attributed to Lorenzo Ghiberti, The Virgin mourning . . . . . Louvre, Paris.
- Plate III. Attributed to Vittorio Ghiberti, Children's Heads . . . . . Museo Nazionale, Florence and Museum at Cassel.
- Plate IV. School of Donatello, John the Baptist . . . . . Museo Nazionale, Florence.  
Donatello, John the Baptist . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate V. Donatello, David . . . . . Kaiser Friedrich-Museum, Berlin.  
Donatello, David . . . . . Louvre, Paris.  
Donatello(?), Nude, winged Female Figure with Cornucopia (Sconce) . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate VI. Donatello, Angel striking Tambourine . . . . . Kaiser Friedrich-Museum, Berlin.  
Donatello, Dancing Angel . . . . . Museo Nazionale, Florence.
- Plate VII. Atelier of Donatello, Amor . . . . . Archduke Franz Ferdinand Coll., Vienna.  
Atelier of Donatello, Winged Genius with Cornucopia . . . . . Hermitage, St. Petersburg.
- Plate VIII. Atelier of Donatello, Amor . . . . . Kaiser Friedrich-Museum, Berlin.  
Atelier of Donatello, Amor . . . . . Newall Coll., London.  
Atelier of Donatello, Winged Boy with Fish . . . . . Victoria and Albert Museum, London.
- Plate IX. Bertoldo, Bellerophon, taming Pegasus . . . . . Hofmuseum, Vienna.
- Plate X. Bertoldo, Arion (more correctly to be designated Apollo or Orpheus) . . . . . Museo Nazionale, Florence.  
Bertoldo, Hercules . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate XI. Bertoldo, Centaur with Woman on his back . . . . . Kaiser Friedrich-Museum, Berlin.  
Of the Woman alone there are two casts, also in the Hofmuseum Vienna.  
Bertoldo, The Suppliant . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate XII. Bertoldo, Wild Man (two views) . . . . . Pierpont Morgan Coll., London.  
Bertoldo, Wild Man with Shield . . . . . Prince Liechtenstein Coll., Vienna.
- Plate XIII. Bertoldo, Wild Man on horseback (view on both sides) . . . . . Museo Estense, Modena.
- Plate XIV. Bertoldo, Hercules fighting with the Lion . . . . . Salting Coll., London.  
Bertoldo, Combat between a Negro on horseback and a Lion . . . . . E. Foule Coll., Paris.
- Plate XV. Antonio del Pollaiuolo, Hercules crushing the Giant Cacus . . . . . Museo Nazionale, Florence.  
Antonio del Pollaiuolo, David as Conqueror of Goliath . . . . . Museo Nazionale, Naples.
- Plate XVI. Antonio del Pollaiuolo, Hercules Resting (Front and back views) . . . . . Kaiser Friedrich-Museum, Berlin.  
Antonio del Pollaiuolo, Hercules with the Lion's Skin . . . . . Pierpont Morgan Coll., London.
- Plate XVII. Antonio del Pollaiuolo, Paris . . . . . Pierpont Morgan Coll., London.  
Antonio del Pollaiuolo, Paris . . . . . M<sup>me</sup> Ed. André Coll., Paris.  
Antonio del Pollaiuolo, Hercules (Lead Model) . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate XVIII. School of Donatello, John the Baptist . . . . . Museo Nazionale, Florence.  
Adriano Fiorentino, Venus on the Shell, wringing her hair . . . . . E. Foule Coll., Paris.  
Bellano(?), The "Falconer" . . . . . Kaiser Friedrich-Museum, Berlin.



- Plate XIX. Antonio Filarete, Equestrian Statuette of Marcus Aurelius (Front and Side Views) . . . K. Albertinum, Dresden.
- Plate XX. Bellano, David, his Foot on Goliath's head (Front and back views) . . . . . E. Foulc Coll., Paris.  
Atelier of Bellano, David in similar pose . . . . . Victoria and Albert Museum, London.
- Plate XXI. Bellano, Atlas (or Hercules?), looking upwards . . . . . Alphonse Kann Coll., Paris.  
Bellano, Jerome extracting the Thorn from the Lion's paw . . . . . Gust. Dreyfus Coll., Paris.  
Paduan Master, Nude Youth . . . . . Hofmuseum, Vienna.
- Plate XXII. Bellano(?), Venus . . . . . Ashmolean Museum, Oxford.  
Bellano(?), St. Jerome chastising himself . . . . . Kaiser Friedrich-Museum, Berlin.  
Bellano, Hecate . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate XXIII. Bellano, Shepherd boy with Dog . . . . . Kaiser Friedrich-Museum, Berlin.  
Bellano, Witch . . . . . J. P. Heseltine Coll., London.
- Plate XXIV. Bellano(?), Neptune on Seamonster . . . . . Pierpont Morgan Coll., London.  
Bellano(?), Neptune on Seamonster . . . . . Museo Nazionale, Florence.  
Occurring also elsewhere, but for the most part incomplete.  
Atelier of Bellano, Neptune (The Seamonster is missing) . . . . . Museo Nazionale, Florence.
- Plate XXV. Bellano(?), Tartarean Rock (Front and back views) . . . . . Figdor Coll., Vienna.
- Plate XXVI. Bellano(?), Second Tartarean Rock (General View and Detail) . . . . . Figdor Coll., Vienna.
- Plate XXVII. Bellano(?), The Fugitive (Front and back views) . . . . . Coll. Pierpont Morgan, London.
- Plate XXVIII. Bellano(?), Athlete . . . . . Otto Beit Coll., London.  
Bellano(?), Nude Warrior . . . . . Museo Nazionale, Florence.
- Plate XXIX. Riccio, Mounted Warrior . . . . . Salting Coll., London.
- Plate XXX. Riccio, Mounted Warrior . . . . . Otto Beit Coll., London.  
Other examples in the Collections of Fürst Liechtenstein, Pierpont Morgan, London, Kaiser Friedrich-Museum, Berlin, Sir Julius Wernher, London, Otto Beit, London, and others.
- Plate XXXI. Riccio, Sebastian . . . . . Louvre, Paris.  
Another example in the G. Dreyfus Collection, Paris.  
Riccio, Arion accompanying his song with the plectrum . . . . . Louvre, Paris.  
Another example in the Hofmuseum, Vienna.  
Riccio, Moses . . . . . M<sup>me</sup>. Ed. André Coll., Paris.
- Plate XXXII. Riccio, Susanna fleeing in terror from the Bath . . . . . Pierpont Morgan Coll., London.  
Riccio, Youthful Bacchanal, half kneeling . . . . . Martin Le Roy Coll., Paris.  
Riccio, Vase bearer . . . . . Kaiser Friedrich-Museum, Berlin.  
Inferior examples in the Hofmuseum, Vienna, and in the Ducal Museum, Brunswick.
- Plate XXXIII. Riccio, Nude Nymph asleep . . . . . Kaiser Friedrich-Museum, Berlin.  
Riccio, Seated Satyr . . . . . Ashmolean Museum, Oxford.
- Plate XXXIV. Riccio, Herdsman with Goat . . . . . Museo Nazionale, Florence.  
Riccio, Abundantia . . . . . Museo Nazionale, Florence.
- Plate XXXV. Atelier of Riccio, Horseman in the act of striking . . . . . Pierpont Morgan Coll., London.  
Riccio, Europa on the Bull . . . . . Museo Nazionale, Florence.
- Plate XXXVI. Riccio, Tobias on his journey, five separate statuettes in the Hofmuseum, Vienna, Kaiser Friedrich-Museum, Berlin,  
Other examples also in private collections. Museo Nazionale, Florence.  
Riccio, Boy chasing a grasshopper up a tree . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate XXXVII. Riccio, Figures of children as supporters of Inkstands: Pierpont Morgan Coll., London, Principe Trivulzio  
Coll., Milan, Victoria and Albert Museum, London, Kaiser Friedrich-Museum Berlin.  
Similar ones also in other collections.
- Plate XXXVIII. Riccio, Doorknocker shaped as Dragon . . . . . Count F. Pourtalès Coll., Berlin.  
Riccio, Various Goats; among them one with a Satyr on it (also in the Beit Collection, London)  
Similar Goats in the Museo Nazionale, Florence, Hofmuseum, Vienna and elsewhere. Kaiser Friedrich-Museum, Berlin.

- Plate XXXIX. Riccio, Crabs, Toads, Stagbeetle, Tortoise . . . . . Kaiser Friedrich-Museum, Berlin.  
The same or similar animals are often to be found elsewhere.
- Plate XL. Riccio, Hephaestus at the Anvil . . . . . Martin Le Roy Coll., Paris.  
Riccio, Kneeling Satyr with Shell . . . . . Kaiser Friedrich-Museum, Berlin.  
Riccio, Youth stooping with Shell on Shoulder . . . . . Kaiser Friedrich-Museum, Berlin.  
Also in the Pierpont Morgan Coll., London.
- Plate XLI. Riccio, Seamonster with Nymph on his back (View from each side) . . . Pierpont Morgan Coll., London.  
Other examples in the Museo Nazionale, Florence, in the Kaiser Friedrich-Museum, Berlin, in the Musée de Grenoble, and elsewhere.
- Plate XLII Riccio, Seated Faun with Vase . . . . . E. Foulc Coll., Paris.  
Riccio, Seated Faun with Vase and Shell . . . . . Museo Nazionale, Florence, M<sup>me</sup> André Coll., Paris.  
Riccio, Seated Faun with Pan's pipe and Shell . . . . . M<sup>me</sup> André Coll., Paris.
- Plate XLIII. Riccio, Seated Faun with Vase and Cornucopia . . . . . Musée du Louvre, Paris.  
Riccio, Drinking Faun, seated . . . . . Wallace Coll., London.  
Riccio, Seated Faun with Shell in right hand . . . . . Wallace Coll., London.
- Plate XLIV. Riccio, Female Faun seated, stretching out arm . . . . . Ducal Museum Brunswick.  
Riccio, Female Faun seated with little Faun at her side (Candlestick) . . . . Kaiser Friedrich-Museum, Berlin.  
Riccio, Similar Group . . . . . Kaiser Friedrich-Museum, Berlin.  
Both groups occur in numerous examples.
- Plate XLV. Riccio, Female Faun seated . . . . . Figdor Coll., Vienna.  
Riccio, Pomona . . . . . Kaiser Friedrich-Museum, Berlin.  
Also in the G. Dreyfus Coll., Paris.  
Riccio, Faun in Bonds . . . . . G. Dreyfus Coll., Paris.  
Sir J. Wernher Coll., London, and frequently elsewhere.
- Plate XLVI. Riccio, Small Lamps, in the form of Acrobats, grimacing Heads, seated Dwarfs and  
fantastic composite beings (for the most part originally mounted on an Eagle's claw), Museo Nazionale, Florence.  
The same and similar Lamps in the Museo Estense, Modena, in the Hofmuseum, Vienna, and elsewhere.
- Plate XLVII. Fantastic Lamps on Eagle's claw . . . . . Principe Trivulzio Coll., Milan.  
First and last frequently repeated in the Rosenheim Coll., London, in the Victoria and Albert Museum, London, and elsewhere.
- Plate XLVIII. Riccio, Inkstand . . . . . Bibliotheca Comunale, Siena.  
Riccio, Inkstand . . . . . Museo Estense, Modena.  
Also in the Otto Beit Coll., London (incomplete).
- Plate XLIX. Riccio, Lamp with Faun on Tortoise . . . . . Royal Museum, Copenhagen.  
Riccio, Tripot Candlestick with nude Men in bonds . . . . . Hofmuseum Vienna.  
Riccio, Tall Lamp with antique statuette of Athena at the top . . . . . Ducal Museum Brunswick.
- Plate L. Riccio, Double Candlestick on Eagle's claw with Nereid upon it . . . . . E. Foulc Coll., Paris.  
Riccio, Similar Double Candlestick with the Initial arms of Agostino Chigi . . . Ashmolean Museum, Oxford.  
Similar examples with slight variations are not uncommon.
- Plate LI. Riccio, Triangular Inkstand with Fauns in bonds . . . . . Wallace Collection, London.  
Riccio, Similar Inkstand . . . . . Taylor Coll., London.  
The statuettes of the Fauns in bonds from the cover often occur.
- Plate LII. Riccio, Lamp in shape of small Ship (View from each side) . . . . . Baron Gustave Rothschild Coll., Paris.
- Plate LIII. Riccio, Smaller Lamp (View of top and side) . . . . . Ashmolean Museum, Oxford.  
Riccio, Lamp in form of small Ship . . . . . Victoria and Albert Museum, London.
- Plate LIV. Riccio, Tripot Lamp (Front and back views) . . . . . Musée du Louvre, Paris.  
Also in the National Museum, Munich.  
Riccio, Fragment of a small Vessel with handle . . . . . Museo Nazionale, Florence.
- Plate LV. Riccio, Triangular Inkstand with Reliefs . . . . . Kaiser Friedrich-Museum, Berlin.  
Riccio, Three small Lamps . . . . . Kaiser Friedrich-Museum, Berlin.  
The smaller on the right frequently occurs.
- Plate LVI. Riccio, Door-Knocker with Romulus and Remus . . . . . The Hermitage, St. Petersburg.



- Plate LVI. Riccio, Door-handle, winged Mermaid with tails spread wide . . . . . Kaiser Friedrich-Museum, Berlin.  
A second example in the Salting Coll., London.
- Plate LVII. Riccio, Two Door-knockers . . . . . Royal Kunstgewerbe-Museum, Berlin.  
Desiderio, Balloting Urn . . . . . Museo Civico, Padua.  
Balloting urn in the text erroneously indicated as on plate LXI, see page 30.
- Plate LVIII. Riccio, Sphinx, adapted as Andiron (front and side views) . . . . . Salting Coll., London.  
An example also in the Collection of the Archduke Franz Ferdinand, Vienna.
- Plate LIX. Riccio, Large Vessel . . . . . Hofmuseum, Vienna.
- Plate LX. Riccio(?), Large Censer (two views) . . . . . Sir Julius Wernher Coll., London.
- Plate LXI. Paduan Master of the end of the Fifteenth Century, Mercury over the Corpse of Argus (Front and  
back views) . . . . . Comte J. Camondo Coll., Paris.
- Plate LXII. Paduan Master about 1500, St George . . . . . G. Dreyfus Coll., Paris.  
Paduan Master about 1500, Neptune(?) . . . . . Kaiser Friedrich-Museum, Berlin.  
Paduan Master about 1500, Lucifer in chains . . . . . Museo Civico, Belluno.
- Plate LXIII. Paduan Master about 1500, Nude maiden climbing . . . . . G. Benda Coll., Vienna.  
Paduan Master about 1500, Nude Dwarf . . . . . Hofmuseum, Vienna.  
Paduan Master about 1500, Nude Dwarf . . . . . Museo Sforzesco, Milan.
- Plate LXIV. Paduan Master about 1500, Small head of child . . . . . Kaiser Friedrich-Museum Berlin.  
Other examples in the Louvre, in the Oppenheim and G. Dreyfus Coll, Paris, and elsewhere.  
Paduan Master about 1500, Portrait bust of Bald headed Man . . . . . Louvre, Paris.
- Plate LXXV. North Italian Master about 1500, Equestrian Statuette . . . . . Louvre, Paris.  
Sperandio, Equestrian Figure of the Margrave of Mantua . . . . . Bischoffsheim Coll., Paris.
- Plate LXXVI. Antico, The Belvedere Apollo . . . . . Otto Beit Coll., London.  
Also in the Museo Archeologico of the Doge's Palace, Venice, and in the P. Morgan Coll., London.  
Antico, Hercules fighting . . . . . M<sup>me</sup> Stern Coll., Paris.
- Plate LXXVII. Antico, Love in the act of discharging the Bow (Bow wanting) . . . . . Pierpont Morgan Coll., London.  
Also in the Carrand Coll, Museo Nazionale, Florence.  
Lombard Master about 1500, Crucifix . . . . . Louvre, Paris.
- Plate LXXVIII. Antico, Venus with gilded hair on a base with inlaid Roman gold coins . . . . . Hofmuseum, Vienna.  
Antico, Replica of the same Figure . . . . . Ashmolean Museum, Oxford.
- Plate LXXIX. Antico, Venus . . . . . Ashmolean Museum, Oxford.  
Antico, Replica of the same Figure . . . . . Hofmuseum, Vienna.  
An example also in the Otto Beit Coll., London.
- Plate LXX. Antico, Cybele . . . . . Museo Nazionale, Florence.  
Antico, Seated goddess of Commerce . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate LXXI. Antico, Vase (two views) . . . . . Museo Estense, Modena.
- Plate LXXII. Lombard Master of the beginning of the Sixteenth Century, Equestrian Statuette of the Condottiere  
Teodoro Trivulzi . . . . . G. Benda Coll., Vienna.  
Lombard Master of the beginning of the Sixteenth Century, Equestrian Statuette of Gian Giacomo Trivulzi, Louvre, Paris.
- Plate LXXIII. Paduan Master of the beginning of the Sixteenth Century, Marsyas bound, Kaiser Friedrich-Museum, Berlin.  
An example also in the Hofmuseum, Vienna.  
Paduan Master of the beginning of the Sixteenth Century, Sphinx (Candlestick) . Kaiser Friedrich-Museum, Berlin.  
Paduan Master of the beginning of the Sixteenth Century (probably Maffeo Olivieri), Adam with Spade  
Kaiser Friedrich-Museum, Berlin.
- Plate LXXIV. Venetian Master of the Fifteenth Century, Peter and Paul . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate LXXV. Venetian artist of the Fifteenth Century, Statuette of Adam . . . . . Hofmuseum, Vienna.  
Venetian artist of the Fifteenth Century, Seated child . . . . . Pierpont Morgan Coll., London.  
Venetian artist of the Fifteenth Century, Statuette of Adam . . . . . Comtesse de Béarn Coll., Paris.

- Plate LXXVI. Tullio Lombardi, Half life size head of Woman (two illustrations) . . . . . Museo Estense, Modena.  
Tullio Lombardi, Head of Woman . . . . . Wallace Coll., London.  
Also in the Kaiser Friedrich-Museum, Berlin, and in the Museo Estense, Modena.
- Plate LXXVII. Venetian Master (Antonio Lombardi(?), Statuettes of "Love" and "Wisdom", Kaiser Friedrich-Museum, Berlin.  
Both also in the Hofmuseum, Vienna; the latter also in the Museo Correr, Venice.  
Antonio Lombardi, The kneeling St. Jerome . . . . . Victoria and Albert Museum, London.  
Antonio Lombardi, John the Baptist . . . . . Ashmolean Museum, Oxford.
- Plate LXXVIII. Francesco da Sant' Agata, Sebastian . . . . . Pierpont Morgan Coll., London.  
Francesco da Sant' Agata, Suppliant . . . . . Kaiser Friedrich-Museum, Berlin.  
Francesco da Sant' Agata, Hercules . . . . . Ashmolean Museum, Oxford.  
Inferior example in the Louvre, Paris.
- Plate LXXIX. Francesco da Sant' Agata, Nude Youth, wounded . . . . . Ducal Museum, Brunswick.  
Also in the Louvre, Paris, Kaiser Friedrich-Museum, Berlin, and elsewhere.  
The same, larger . . . . . Wallace Coll., London.  
The same, Variant (running) . . . . . Ducal Museum, Brunswick.
- Plate LXXX. Francesco da Sant' Agata, Satyr (Hornblower, in the high raised hands a Horn or  
a Flute) . . . . . Kaiser Friedrich-Museum, Berlin.  
Also in the Louvre, Paris, in the Museo Nazionale, Florence, in the Pierpont Morgan Coll., London.  
Francesco da Sant' Agata, Youth, the arms put together over the head . . . . . Wallace Coll., London.  
Also in the Louvre, Paris, and elsewhere.  
Francesco da Sant' Agata, Youth turning round, his left arm on his head . . . . . Museo Nazionale, Florence.
- Plate LXXXI. Francesco da Sant' Agata, Hercules crushing Antaeus . . . . . Stern Coll., Paris.
- Plate LXXXII. Maffeo Olivieri(?), Dancing Faun . . . . . G. Dreyfus Coll., Paris.  
Maffeo Olivieri(?), Dancing Maiden . . . . . Musée du Louvre, Paris.  
Maffeo Olivieri(?), Dancing Maiden . . . . . Bischoffsheim Coll., Paris.
- Plate LXXXIII. North Italian Master of the Sixteenth Century, Nude Flute player . . . . . Kaiser Friedrich-Museum, Berlin.  
North Italian Master of the Sixteenth Century, Nude Woman walking with laurel branch (Fama?)  
Kaiser Friedrich-Museum, Berlin.  
North Italian Master of the Sixteenth Century, Nude Woman making her toilette . . . . . Ducal Museum, Brunswick.  
Also in the Hofmuseum, Vienna, in the M. Alph. Kann Coll., and the Marquis de Ganay Coll., Paris, and elsewhere.
- Plate LXXXIV. Copy after the Antique: Laocoon (attempt at restoration) . . . . . Kaiser Friedrich-Museum, Berlin.  
Occurring also in the Museums of Vienna, Paris, Dresden, and elsewhere.  
Copy after the Antique: Laocoon Group. Two attempts at restoration belonging to the Sixteenth Century  
Museo Nazionale, Florence.
- Plate LXXXV. Copy after the Antique: Laocoon Group, Sixteenth Century attempt at restoration  
Also Salting and Taylor Collections, London, Ashmolean Museum, Oxford, and elsewhere. Museo Nazionale, Florence.
- Plate LXXXVI. Copy after the Antique: The drunken Hercules . . . . . Museo Estense, Modena.  
Copy after the Antique: Boy as Gladiator . . . . . Hofmuseum, Vienna.  
Copy after the Antique: Silenus with the Youthful Dionysus . . . . . Musée du Louvre, Paris.
- Plate LXXXVII. Copy after the Antique: The "Spinario" . . . . . Museo Correr, Venice.  
Copy after the Antique: The "Spinario" . . . . . Pierpont Morgan Coll., London.
- Plate LXXXVIII. Copy after the Antique: The "Spinario" in sundry variants . . . . . Pierpont Morgan Coll., London,  
Principe Trivulzi Coll., Milan.  
All occurring often.
- Plate LXXXIX. Copy after the Antique: The "Spinario" in sundry variants . . . . . Museo Nazionale, Florence,  
Ashmolean Museum, Oxford, Taylor Coll., London.  
All existing in several examples.
- Plate XC. Copy after the Antique: Seated Figure of a young Woman, with upper part of body nude,  
a Diadem in the Hair . . . . . Musée du Louvre, Paris.  
The Same, with an Apple in the right hand . . . . . Gustave Dreyfus Coll., Paris.  
Copy after the Antique: The "Spinario" (two variants); as companion figure: The Girl extracting Thorn  
Museo Nazionale, Florence.



VOLUME II.

- Plate XCI. Copy after the Antique, Seated figure of young Woman with upper part of body nude  
 (two illustrations) . . . . . Baron Gustave Rothschild Coll., Paris.  
 Copy after the Antique, young Woman seated . . . . . Kaiser Friedrich-Museum, Berlin.  
 Corresponding or similar figures in the Sir Julius Wernher and Pierpont Morgan Collections, London, Museo Nazionale, Florence, and elsewhere.
- Plate XCII. Giovanni da Cremona, Seated Figure of young Woman with upper part of body nude  
 (two illustrations) . . . . . Wallace Coll., London.
- Plate XCIII. Copy after the Antique, Dancing Faun . . . . . Private possession, Florence.  
 Copy after the Antique, Draped female Figure, wrongly interpreted as Angerona, Kaiser Friedrich-Museum, Berlin.  
 Also in the Hofmuseum, Vienna, in the Albertinum, Dresden, and elsewhere.  
 Copy after the Antique, Bearded Pluto . . . . . Museo Nazionale, Florence.
- Plate XCIV. Copy after the Antique, Seated Mercury . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Hercules with the Club . . . . . Musée du Louvre, Paris.  
 Copy after the Antique, Discobolus . . . . . Victoria and Albert Museum, London.  
 Copy after the Antique, Paris with the Apple in the left hand . . . . . Ashmolean Museum, Oxford.
- Plate XCV. Copy after the Antique, Pipe player . . . . . Pierpont Morgan Coll., London.  
 Copy after the Antique, Pipe player . . . . . Museo Estense, Modena.
- Plate XCVI. Copy after the Antique, Pipe player . . . . . Museo Nazionale, Florence.  
 Copy after the Antique, Pipe player . . . . . Kaiser Friedrich-Museum, Berlin.  
 Similar figures also in the Musée Cluny, in the Louvre, Paris, in the Museo Nazionale Florence, and not infrequently elsewhere.
- Plate XCVII. Copy after the Antique, Gladiator . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Mars Ultor . . . . . Museo Estense, Modena.
- Plate XCVIII. Copy after the Antique, Nude Youth with drapery hanging from shoulder and grasped  
 by right hand . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, slender Youth leaning on Staff . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Negro Suppliant . . . . . Hofmuseum, Vienna.
- Plate IC. Copy after the Antique, Hercules strangling the Lion . . . . . Museo Nazionale, Florence.  
 Also Bischoffsheim Coll., Paris.  
 Copy after the Antique, Hercules Resting . . . . . Hofmuseum, Vienna.  
 Also in the Kaiser Friedrich-Museum, Berlin, and elsewhere.  
 Copy after the Antique, Seated Mercury . . . . . Hofmuseum, Vienna.
- Plate C. Copy after the Antique, Hercules Resting . . . . . Victoria and Albert Museum, London.  
 Also Museo Nazionale, Florence, Otto Beit Coll., London, and elsewhere.  
 Copy after the Antique, Hercules Resting . . . . . Museo Estense, Modena.  
 Copy after the Antique, Hercules Resting . . . . . Museo Nazionale, Florence.
- Plate CI. Copy after the Antique, Hercules with the Apple of the Hesperides . . . . . Salting Coll., London.  
 Copy after the Antique, Hercules Resting . . . . . Museo Estense, Modena.  
 Copy after the Antique, Hercules with the Club in the right hand . . . . . Foule Coll., Paris.
- Plate CII. Copy after the Antique, Hercules with the Lion's skin and Club . . . . . Museo Nazionale, Florence.  
 Also in the Kaiser Friedrich-Museum, Berlin, and elsewhere.  
 Copy after the Antique, Victoria raising the Wreath . . . . . Museo Nazionale, Florence.  
 Also in the Kaiser Friedrich-Museum, Berlin, and elsewhere.  
 Copy after the Antique, Hercules . . . . . Museo Nazionale, Florence.
- Plate CIII. Copy after the Antique, Hercules in the struggle with Antaeus . . . . . Museum Cassel.  
 Copy after the Antique, Hercules in the struggle with Antaeus . . . . . Comtesse de Béarn Coll., Paris.  
 Copy after the Antique, Hercules in the struggle with Antaeus . . . . . Museo Nazionale, Florence.  
 Also in the Palazzo Corsini, Florence, Heugel Coll., Paris, Hofmuseum, Vienna, and elsewhere.
- Plate CIV. Copy after the Antique, Venus covering her nudity . . . . . Hofmuseum, Vienna.  
 The same or similar figure repeatedly occurs.  
 Copy after the Antique, Venus arranging her hair . . . . . Museo Nazionale, Florence.  
 Copy after the Antique, Venus with Shell in left hand . . . . . Hofmuseum, Vienna.

- Plate CV. Copy after the Antique, Nude Diana . . . . . Museo Estense, Modena.  
 Copy after the Antique, Nude Venus . . . . . Museo Nazionale, Florence.  
 Copy after the Antique, Nude Man bound . . . . . Museo Estense, Modena.  
 Copy after the Antique, Muse . . . . . Museo Nazionale, Florence.  
 Copy after the Antique, Venus with Diadem, the Apple in the left hand . . . . . Museo Nazionale, Florence.  
 Copy after the Antique, Muse . . . . . Museo Nazionale, Florence.
- Plate CVI. Copy after the Antique, Nude Female Figure without arms . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Nude Woman without arms . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Torso of a Hercules Resting . . . . . Pierpont Morgan Coll., London.  
 Also Otto Beir Coll., London, Musée de Grenoble, and elsewhere.  
 Copy after the Antique, Woman with high girt drapery . . . . . Museo Nazionale, Florence.
- Plate CVII. Copy after the Antique, Head of a Roman . . . . . Museo Estense, Modena.  
 Copy after the Antique, Child's head with glass eyes . . . . . Doge's Palace, Venice.  
 Copy after the Antique, Bust of Cicero . . . . . H. Rosenberg Coll., Berlin.
- Plate CVIII. Copy after the Antique, Small head of Child . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Small head of Child with glass eyes (wanting) . . . . . Museo Correr, Venice  
 Copy after the Antique, Girl's Head . . . . . Museo Estense, Modena.  
 Copy after the Antique, Head of a Roman . . . . . Museo Nazionale, Florence.  
 Copy after the Antique, Woman's Head with Inscription: DIVA FAVSTINA . . . . . Otto Beir Coll., London.
- Plate CIX. Copy after the Antique, Larger Head of Child . . . . . Wallace Collection, London.  
 Copy after the Antique, Child's Head . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Child's Head (with hollow eyes). . . . . Hofmuseum, Vienna.
- Plate CX. Copy after the Antique, Boy with Goose . . . . . Hofmuseum, Vienna.  
 Copy after the Antique, Boy seated on ground . . . . . Louvre, Paris.  
 Copy after the Antique, Boy seated on ground . . . . . Hofmuseum, Vienna.
- Plate CXI. Copy after the Antique, Harpocrates . . . . . Louvre, Paris.  
 Copy after the Antique, The Infant Hercules throttling the Serpents . . . . . Kaiser Friedrich-Museum, Berlin.  
 Also in Pringsheim Collection, Munich, and elsewhere.  
 Copy after the Antique, The Infant Hercules throttling the Serpents . . . . . Kaiser Friedrich-Museum, Berlin.  
 Also in the Ashmolean Museum Oxford, and elsewhere.
- Plate CXII. Paduan and other Artists of the Quattrocento, Cat with Lizard in mouth . . . . . Heseltine Coll., London.  
 Paduan and other Artists of the Quattrocento, Greyhound at play . . . . . Kaiser Friedrich-Museum, Berlin.  
 Paduan and other Artists of the Quattrocento, Dog sitting . . . . . Heseltine Coll., London.
- Plate CXIII. Paduan and other Artists of the Quattrocento, Greyhound sitting . . . . . Martin Le Roy Coll., Paris.  
 Occurring also elsewhere.  
 Paduan and other Artists of the Quattrocento, Butting Ram . . . . . Ducal Museum, Brunswick.  
 Paduan and other Artists of the Quattrocento, He-goat . . . . . Kaiser Friedrich-Museum, Berlin.  
 Also in the Hofmuseum, Vienna, and elsewhere.
- Plate CXIV. Paduan and other Artists of the Quattrocento, Horse walking . . . . . Kaiser Friedrich-Museum, Berlin.  
 Paduan and other Artists of the Quattrocento, Bull walking . . . . . Kaiser Friedrich-Museum, Berlin.  
 Paduan and other Artists of the Quattrocento, Bull walking . . . . . Kaiser Friedrich-Museum, Berlin.  
 Both Bull figures occur also frequently in other collections.
- Plate CXV. Paduan and other Artists of the Quattrocento, Bull . . . . . Hofmuseum, Vienna.  
 Paduan and other Artists of the Quattrocento, Large Bull . . . . . Museo Nazionale, Florence.
- Plate CXVI. Paduan and other Artists of the Quattrocento, Seated Bear, eating . . . . . Doge's Palace, Venice.  
 Paduan and other Artists of the Quattrocento, Seated Bear . . . . . Museo Nazionale, Florence.  
 Paduan and other Artists of the Quattrocento, Seated Bear, the left paw on a ball, Kaiser Friedrich-Museum, Berlin.
- Plate CXVII. Paduan and other Artists of the Quattrocento, Elephant trumpeting . . . . . Hofmuseum, Vienna.  
 Paduan and other Artists of the Quattrocento, Elephant walking . . . . . Ducal Museum, Brunswick.



- Plate CXVII. Paduan and other Artists of the Quattrocento, Trumpeting Elephant . . . . . Heseltine Coll., London.
- Plate CXVIII. Paduan and other Artists of the Quattrocento, Rhinoceros standing . . . . . Heseltine Coll., London.
- Plate CXIX. Paduan and other Artists of the Quattrocento, Roe standing . . . . . Foule Coll., Paris.  
 Paduan and other Artists of the Quattrocento, Lion walking . . . . . Kaiser Friedrich-Museum, Berlin.  
 Occurring elsewhere also.  
 Paduan and other Artists of the Quattrocento, Lioness walking . . . . . Musée du Louvre, Paris.  
 Occurring frequently.
- Plate CXX. Paduan and other Artists of the Quattrocento, Wine-cooler . . . . . Museo del Castello, Milan.  
 Paduan and other Artists of the Quattrocento, Wine-cooler . . . . . Salting Coll., London.
- Plate CXXI. Paduan and other Artists of the Quattrocento, Wine-cooler . . . . . Salting Coll., London.  
 Paduan and other Artists of the Quattrocento, Wine-cooler . . . . . Museo Nazionale, Florence.
- Plate CXXII. Paduan and other Artists of the Quattrocento, Lamp in form of a Foot . . . . . Museo Correr, Venice.  
 Paduan and other Artists of the Quattrocento, Wine-cooler . . . . . Museo Nazionale, Florence.
- Plate CXXIII. Paduan and other Artists of the Quattrocento, Large Mortar as Wine-cooler  
 Pierpont Morgan Coll., London.
- Plate CXXIV. Paduan and other Artists of the Quattrocento, Low Candlestick . . . . . Victoria and Albert Museum, London.  
 Paduan and other Artists of the Quattrocento, Tall Vase . . . . . Victoria and Albert Museum, London.  
 Paduan and other Artists of the Quattrocento, Candlestick . . . . . Museo Nazionale, Florence.
- Plate CXXV. Paduan and other Artists of the Quattrocento, Lamp on Bird's Claw . . . . . Taylor Coll., London.  
 Paduan and other Artists of the Quattrocento, Small Vase . . . . . Royal Museum, Cassel.  
 Paduan and other Artists of the Quattrocento, Small Chamber Fountain for Perfumes . . . . . Salting Coll., London.
- Plate CXXVI. Paduan and other Artists of the Quattrocento, Candlestick . . . . . The Hermitage, St. Petersburg.  
 Paduan and other Artists of the Quattrocento, Candlestick with broad Foot . . . . . Ashmolean Museum, Oxford.
- Plate CXXVII. Paduan and other Artists of the Quattrocento, Candlestick with elegant Leafwork and  
 Interlacing of ribbons . . . . . Ashmolean Museum, Oxford.  
 Paduan and other Artists of the Quattrocento, Double Lamp with triangular Foot, Ashmolean Museum, Oxford.  
 Also in the Ed. Simon Coll., Berlin, and elsewhere.  
 Paduan and other Artists of the Quattrocento, Candlestick with Broad Foot, Victoria and Albert Museum, London.
- Plate CXXVIII. Paduan and other Artists of the Quattrocento, Mortar . . . . . Royal Kunstgewerbemuseum, Berlin.  
 Paduan and other Artists of the Quattrocento, Mortar . . . . . Royal Kunstgewerbemuseum, Berlin.  
 Paduan and other Artists of the Quattrocento, Mortar . . . . . Royal Kunstgewerbemuseum, Berlin.  
 All three Mortars occur frequently.
- Plate CXXIX. Paduan and other Artists of the Quattrocento, Mortar . . . . . Musée du Louvre, Paris.  
 Paduan and other Artists, Beginning of the Cinquecento, Mortar . . . . . Royal Kunstgewerbemuseum, Berlin.  
 Paduan and other Artists, Beginning of the Cinquecento, Mortar . . . . . Royal Kunstgewerbemuseum, Berlin.  
 Both Mortars occur rather frequently.
- Plate CXXX. Paduan and other Artists of the Quattrocento, Large Mortar . . . . . Otto Beit Coll., London
- Plate CXXXI. Paduan and other Artists of the Quattrocento, Triangular Base . . . . . A. Figdor Coll., Vienna.  
 Paduan and other Artists of the Quattrocento, Inkstand in form of a casket . . . . . Museo Nazionale, Florence.  
 Examples in most of the larger Collections.
- Plate CXXXII. Copy of a Model of Leonardo, Nude Warrior crouching with Shield  
 Principe Trivulzio Coll., Milan.  
 Copy of a Model of Leonardo, Horse walking . . . . . Museo Estense, Modena.  
 Copy of a Model of Leonardo, Horse walking . . . . . Museo Estense, Modena.  
 Both also in the Kaiser Friedrich-Museum, Berlin, and in other Collections.
- Plate CXXXIII. Copy of a Model of Leonardo, Stallion with nude Youth as Rider . . . . . Doge's Palace, Venice.  
 Copy of a Model of Leonardo, Stallion Walking . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate CXXXIV. Michelangelo Buonarroti, Torso of Thief . . . . . Kaiser Friedrich-Museum, Berlin.  
 Michelangelo Buonarroti, Torso of a Recumbent River-God . . . . . Museo Nazionale, Florence.

- Plate CXXXV. Florentine Artist under Michael Angelo's influence, Hercules with the Club . . . Hofmuseum, Vienna.  
 Copy of a Model of Michael Angelo's Samson slaying the Philistines . . . Museo Nazionale, Florence.  
 Also in the Kaiser Friedrich-Museum, Berlin, in the Pierpont Morgan Coll., London, and elsewhere.  
 Florentine Artist under Michael Angelo's influence, Milo of Croton . . . Doge's Palace, Venice.
- Plate CXXXVI. Successor Michael Angelo's, Seated Female Figure . . . Heseltine Coll., London.  
 Successor of Michael Angelo's (G. della Porta?), Reclining Female Figure . . . Pierpont Morgan Coll., London.  
 Successor of Michael Angelo's (Montorsoli?), Seated Warrior in Armour . . . Museo Estense, Modena.  
 Successor of Michael Angelo's, Nude Latona Reclining . . . Ashmolean Museum, Oxford.  
 Successor of Michael Angelo's, Nude Latona Reclining . . . C. v. Hollitscher Coll., Berlin.
- Plate CXXXVII. Successor of Michael Angelo's, Nude Man with upraised arm (Front and Back Views)  
 Principe Trivulzio Coll., Milan.
- Plate CXXXVIII. Florentine Artist under Michael Angelo's influence, Young Warrior kneeling down  
 Salting Coll., London.  
 Florentine Artist under Michael Angelo's influence, Warrior standing . . . Museo Estense, Modena.  
 Florentine Artist under Michael Angelo's influence, Moses . . . Pierpont Morgan Coll., London.  
 Also in the Hofmuseum, Vienna.
- Plate CXXXIX. Baccio Bandinelli, Leda . . . Museo Nazionale, Florence.  
 Baccio Bandinelli, Jason . . . Museo Nazionale, Florence.  
 Baccio Bandinelli, Venus . . . Museo Nazionale, Florence.
- Plate CXL. Baccio Bandinelli, Hercules . . . Museo Nazionale, Florence.  
 Baccio Bandinelli, Cleopatra . . . Museo Nazionale, Florence.
- Plate CXL. Domenico Poggini, Europa . . . Palazzo Vecchio, Florence.  
 Domenico Poggini, David . . . Palazzo Vecchio, Florence.  
 Domenico Poggini, David . . . Salting Coll., London.
- Plate CXLII. Florentine Artist about 1550, Seated Virgin and Child . . . Salting Coll., London.  
 Florentine Artist about 1550, Caritas . . . Salting Coll., London.  
 Florentine Artist about 1550, Kneeling Diana . . . Musée du Louvre, Paris.
- Plate CXLIII. Giovanni del Duca, Marcus Aurelius on bronze plinth (Side and front views), Kaiser Friedrich-Museum, Berlin,  
 (Erroneously mentioned as Plate CXLIV.) and Museo Nazionale, Florence.
- Plate CXLIV. Florentine Artist about 1550, (Jacopo Sansovino?), Allegorical Figure of History  
 Also in the Ashmolean Museum, Oxford. Kaiser Friedrich-Museum, Berlin.  
 Florentine Artist about 1550 (Jacopo Sansovino?), Group of a Centaur Fight . Kaiser Friedrich-Museum, Berlin.
- Plate CXLV. Benvenuto Cellini, Inkstand with Allegorical Group . . . A. v. Rothschild Coll., Wien.  
 Francesco Sangallo, John the Baptist . . . Pierpont Morgan Coll., London.  
 Florentine Master about 1550, Flute-playing Pan seated on a Vase . . . Museo Nazionale, Florence.  
 (In the Text erroneously mentioned as Plate CXLIII.)
- Plate CXLVI. Benvenuto Cellini, Nude Figure of Woman lying down (Fragment) . . . Pierpont Morgan Coll., London.  
 Benvenuto Cellini, Perseus with the head of Medusa . . . Musée du Louvre, Paris.  
 Benvenuto Cellini, Figure of Demon . . . Victoria and Albert Museum, London.  
 Benvenuto Cellini, Minerva . . . Heseltine Coll., London.
- Plate CXLVII. Italian Master of the Beginning of the Sixteenth Century, Cleopatra . . . Museo del Castello, Milan.  
 Italian Master of the Beginning of the Sixteenth Century, Eve . . . Ashmolean Museum, Oxford.  
 Italian Master of the Beginning of the Sixteenth Century, Cleopatra . . . Kaiser Friedrich-Museum, Berlin.
- Plate CXLVIII. Benvenuto Cellini, Group: Triumph of Virtue over Vice . . . Kaiser Friedrich-Museum, Berlin.  
 Virtue alone also in the Pierpont Morgan Coll., London.  
 Benvenuto Cellini, Group: Triumph of Virtue over Vice . . . Kaiser Friedrich-Museum, Berlin.  
 Benvenuto Cellini, Atalanta . . . Private Collection, Como.
- Plate CXLIX. Benvenuto Cellini, Ganymede on the Eagle . . . Museo Nazionale, Florence.



- Plate CXLIX. Benvenuto Cellini, Model for Perseus . . . . . Museo Nazionale, Florence.  
 Benvenuto Cellini, Triton blowing Horn (Chamber Fountain) . . . . . Pierpont Morgan Coll., London.  
 Other examples in the Collections G. Benda, Vienna, and Thiers, in the Louvre, Paris.
- Plate CL. Florentine Master about 1550, Venus . . . . . Wallace Coll., London.  
 Florentine Master about 1550, Nude Figure of Woman . . . . . Heseltine Coll., London.  
 Florentine Master about 1550, Venus . . . . . G. Benda Coll., Vienna.
- Plate CLI. Florentine Master about 1550, Nude Woman writing while lying down . . . . . Kaiser Friedrich-Museum, Berlin.  
 Florentine Master about 1550, Nude Woman sleeping . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate CLII. Florentine Master about 1550, Nude Pomona . . . . . Martin Le Roy Coll., Paris.  
 Florentine Master about 1550, Nude Pomona . . . . . Private Collection.  
 Florentine Master about 1550, Bacchus . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate CLIII. Florentine Master about 1550, Boy with Vase on his Head . . . . . Museo Nazionale, Florence.  
 Florentine Master about 1550, Amorino on elegant plinth of bronze . . . . . Museo Nazionale, Florence.  
 Florentine Master about 1550, Astonished Boy . . . . . Kaiser Friedrich-Museum, Berlin.  
 Also in the Salting and Otto Beit Collections, London, and elsewhere.
- Plate CLIV. Jacopo Sansovino, Meleager . . . . . Graf F. Pourtalès Coll., Berlin.  
 Jacopo Sansovino, Neptune . . . . . Graf F. Pourtalès Coll., Berlin.
- Plate CLV. Jacopo Sansovino, Christ at the Martyr pillar . . . . . Comtesse de Béarn Coll., Paris.  
 Jacopo Sansovino(?), John the Baptist . . . . . G. Benda Coll., Vienna.
- Plate CLVI. Jacopo Sansovino(?), John the Baptist . . . . . Sir Julius Wernher Coll., London.  
 Jacopo Sansovino(?), Bacchus . . . . . Bischoffsheim Coll., Paris.
- Plate CLVII. Jacopo Sansovino(?), Neptune in his chariot driving over the sea . . . . . Otto Beit Coll., London.  
 Also in the Hofmuseum, Vienna, and elsewhere.  
 Alessandro Vittoria(?), Statuette of Neptune . . . . . Salting Coll., London.
- Plate CLVIII. Venetian Master about 1550—1575, Nude Figure of Woman . . . . . Heseltine Coll., London.  
 Venetian Master about 1550—1575, Nude Girl covering her eyes . . . . . L. Raphael Coll., London.  
 Venetian Master about 1550—1575, Nude Figure of Woman . . . . . Wallace Coll., London.
- Plate CLIX. Alessandro Vittoria(?), Venus on the Tortoise . . . . . Hofmuseum, Vienna.  
 Alessandro Vittoria, Inkstand with the figure of Hope on the cover . . . . . Otto Beit Coll., London.  
 Occurring elsewhere also.  
 Alessandro Vittoria(?), Nymph of Fountain . . . . . Doge's Palace, Venice.
- Plate CLX. Venetian Master about 1570, Pair of Figures of Adam and Eve, and a Group of Adam and Eve, Hofmuseum, Vienna.
- Plate CLXI. Venetian Master about 1570, Eve with the little Cain and Abel . . . . . Heseltine Coll., London.  
 Venetian Master about 1570, The Three Graces . . . . . Museo Estense, Modena.  
 Venetian Master about 1570, Allegorical Group of Geography . . . . . Heseltine Coll., London.
- Plate CLXII. Venetian Master about 1575, Salt-cellar, Triton with Shell on Dolphin, Victoria and Albert Museum, London.  
 Venetian Master about 1575, Reeling Faun, broken . . . . . Hofmuseum, Vienna.  
 Venetian Master about 1575, Salt-cellar, Nude Shellbearer, kneeling . . . . . Ashmolean Museum, Oxford.
- Plate CLXIII. Venetian Master about 1575, Inkstand with Masks . . . . . Royal Kunstgewerbemuseum, Berlin.  
 Venetian Master about 1575, Inkstand with St. Jerome . . . . . Salting Coll., London.  
 Venetian Master about 1575, Vulcan at the Anvil . . . . . Victoria and Albert Museum, London.
- Plate CLXIV. Alessandro Vittoria, Andirons with Apollo and Mercury . . . . . Taylor Coll., London.
- Plate CLXV. Venetian Master about 1575, Sea-monster as Inkstand . . . . . Otto Beit Coll., London.  
 Venetian Master about 1575, Amor with Blindfolded eyes on a Dolphin . . . . . Wallace Coll., London.  
 Venetian Master about 1575, Boy on Sea-monster (Inkstand) . . . . . Hofmuseum, Vienna.
- Plate CLXVI. Venetian Master about 1575, Sea-monster as Inkstand . . . . . E. Foulc Coll., Paris.  
 Venetian Master about 1575, Inkstand: Youth on Fish . . . . . Kaiser Friedrich-Museum, Berlin.  
 Venetian Master about 1575, Inkstand: Triton with Fish on his back . . . . . Hofmuseum, Vienna.

## LIST OF PLACES.

Amsterdam, Rijks Museum: Successors of Michael Angelo, II p. 16.

Belluno, Museo Civico: Paduan Master, Plate LXII.

Berlin, Kaiser Friedrich-Museum:

Antico, Plate LXX.

Copies after the Antique, II pp. 5. 6. 7. 8. 9. 10. 11. 12

Plates LXXXIV. XCI. XCIII. XCVI. CXI.

Bellano, I p. 22. 23; Plates XVIII. XXII. XXIII.

Bertoldo, Plate X

Brunellesco, Style of, Plate I.

Benvenuto Cellini, Plate CXLVIII.

Donatello, Plates IV—VI. VIII.

Giovanni dal Duca, Plate CXLIII.

Florentine Artist about 1550, Plates CXLIV. CLI—CLIII.

Copies from Leonardo's models of Horses, Plate CXXXIII.

Francesco da Sant'Agata, I p. 41; Plates LXXVIII. LXXX.

Lorenzo Ghiberti, Plate I.

Italian Master from the Beginning of the Sixteenth Century, Plate CXLVII.

Michael Angelo Buonarroti, Plate CXXXIV.

North Italian Master, Plate LXXXIII.

Paduan Master, II p. 12; Plates LXII. LXIV. LXXXIII.

Antonio del Pollaiuolo, Plates XVI. XVII.

Riccio, Plates XXXII. XXXIII. XXXIV—XL. XLVI.

XLV. LV. LVI.

Jacopo Sansovino(?), Plates CXLIV. CLXXIII.

Bronzes of Animals of the Quattrocento, Plates CXII.

CXIII. CXIV. CXVI. CXIX.

Venetian Master about 1575, I p. 39, II p. 26; Plates

LXXIV. LXXVII. CLXVI.

Alessandro Vittoria, Plate CLXXVII.

K. Kunstgewerbe-Museum:

Vases and utensils of the Quattrocento, Plate CXXVIII.

Vases and utensils from the Beginning of the Cinquecento, Plate CXXIX.

Riccio, Plate LVII.

Venetian Master about 1575, II p. 26; Plate CLXIII.

Alessandro Vittoria, Plate CLXXVII.

C. v. Hollitscher Collection: Successors of Michael Angelo, Plate CXXXVI.

Graf F. v. Pourtalès Collection: Riccio, II p. 9; Plate XXXVIII.

Jacopo Sansovino, Plate CLIV.

H. Rosenberg Collection: Copy after the Antique, Pl. CVII.

Brunswick, Ducal Museum:

Francesco da Sant'Agata, Plate LXXIX.

Successors of Michael Angelo, II p. 17.

North Italian Master, Plate LXXXIII.

Riccio, Plates XLIV. XLIX.

Bronzes of Animals of the Quattrocento, Plates CXIII.

CXVII.

Cassel see K.

Como, Private possession: Benvenuto Cellini, Plate CXLVIII.

Copenhagen, Royal Museum: Riccio, Plate XLIX.

Dresden, Königl. Albertinum: Antonio Filarete, Plate XIX.

Florence, Museo Nazionale: Antico, Plates LXVII. LXX.

Copies after Antique, Plates LXXXIV. LXXXV.

LXXXIX. XC. XCIII. XCVI. IC. C. CIX. CVI. CVIII.

Baccio Bandinelli, Plates CXXXIX. CXL.

Bellano, Plates XXIV. XXVIII.

Bertoldo, I p. 14; Plate X.

Benvenuto Cellini, Plate CXLIX.

Donatello, Plates IV. VI. XVIII.

Florentine Artist under Michael Angelo's influence, Plate CXXXV.

Florentine Master about 1550, Plate CXLIV.

Francesco da Sant'Agata, Plate LXXX.

Vases and utensils of the Quattrocento, Plate CXXI.

Vittorio Ghiberti, ascribed to, Plate III.

Michael Angelo Buonarroti, Plate CXXXIV.

Paduan Master about 1500, I p. 42; Plate CLXXX.

Antonio del Pollaiuolo, Plate XV.

Riccio, Plates XXXIV—XXXVI. XLII. XLVI. LIV.

Bronzes of Animals of the Quattrocento, Plates CXVI.

CLXXX.

Baptisterium: Vittorio Ghiberti, I p. 8. 9.



- Plate CLXVII. Venetian Master about 1570, Inkstand: Faun sounding Trumpet . . . . . Otto Beit Coll., London.  
 Venetian Master about 1570, Boy . . . . . Heseltine Coll., London.  
 Venetian Master about 1570, Mourning Siren gazing upward . . . . . Hofmuseum, Vienna.
- Plate CLXVIII. Venetian Master about 1575, Dragon as Lamp . . . . . Victoria and Albert Museum, London.  
 Venetian Master about 1575, Pegasus . . . . . Ashmolean Museum, Oxford.  
 Venetian Master about 1575, Pegasus . . . . . Hofmuseum, Vienna.
- Plate CLXIX. Venetian Master about 1575, Inkstand: Female Faun on a Vase . . . . . Hofmuseum, Vienna.  
 Venetian Master about 1575, Triton with Female Faun . . . . . Hofmuseum, Vienna.  
 Venetian Master about 1575, Inkstand: Sea nymph playing on cithera . . . . . E. Foule Coll., Paris.  
 Venetian Master about 1575, Inkstand: Faun . . . . . Dr. E. Simon Coll., Berlin.
- Plate CLXX. Venetian Master about 1575, Triton blowing Shell . . . . . Kaiser Friedrich-Museum, Berlin.  
 Frequently repeated in all respects.  
 Venetian Master about 1575, Double Lamp with Infant-Hercules . . . . . Pierpont Morgan Coll., London.  
 Venetian Master about 1575, Inkstand with Boy on Dolphin . . . . . G. Benda Coll., Vienna.
- Plate CLXXI. Venetian Master about 1575, Salt cellar . . . . . Ashmolean Museum, Oxford.  
 Venetian Master about 1575, Stand for Ink and Sand: Triton on Tortoise with Shell . . . R. Kann (+) Coll., Paris.  
 Venetian Master about 1575, Stand for Ink and Sand: Similar Figure . . . . . Ashmolean Museum, Oxford.  
 Both the latter frequently occur.
- Plate CLXXII. Venetian Master about 1575, Lamp . . . . . Victoria and Albert Museum, London.  
 Intact example in the Pierpont Morgan Coll., London.  
 Venetian Master about 1575, Lamp . . . . . Victoria and Albert Museum, London.  
 Venetian Master about 1575, Lamp . . . . . Victoria and Albert Museum, London.
- Plate CLXXIII. Jacopo Sansovino(?), Door-Knocker with Triton . . . . . Otto Beit Coll., London.  
 Occurring elsewhere also, but chiefly in later casts.  
 Jacopo Sansovino(?), Door-Knocker: Serpent coil with Devil's Mask . . . . . Kaiser Friedrich-Museum, Berlin.
- Plate CLXXIV. Jacopo Sansovino(?), Door-Knocker: Female Torso between Dolphins . . . . Bischoffsheim Coll., Paris.  
 Jacopo Sansovino(?), Door-Knocker: Sea-monster with her children . . . . . E. Foule Coll., Paris.
- Plate CLXXV. Venetian Master about 1575, Door-Knocker: Neptune between his Sea horses . . Bischoffsheim Coll., Paris.  
 Venetian Master about 1575, Door-Knocker: Maiden between Lions . . . . . Bischoffsheim Coll., Paris.  
 Replicas not infrequent.
- Plate CLXXVI. Venetian Master about 1575, Knocker with fettered Satyrs and Dolphins  
 Also in the Germanic Museum, Nuremberg. . . . . Victoria and Albert Museum, London.  
 Venetian Master about 1575, Door-Knocker with Mermaids and Cupids . . Victoria and Albert Museum, London.
- Plate CLXXVII. Alessandro Vittoria(?), Door-Knocker with Coronation of Venetia . . Kaiser Friedrich-Museum, Berlin.  
 Alessandro Vittoria, Door-Knocker with Venus between Cupids on Dolphins  
 . . . . . Royal Kunstgewerbe-Museum, Berlin.
- Plate CLXXVIII. Leone Leoni(?), Large Shallow Vase . . . . . Museo Castello, Milan.
- Plate CLXXIX. Leone Leoni(?), Bronze Bucket with Decoration in low relief . . . . . Wallace Collection, London.  
 Leone Leoni(?), Candlestick on broad support . . . . . Salting Coll., London.  
 Leone Leoni(?), Candlestick on broad support . . . . . Hofmuseum, Vienna.
- Plate CLXXX. (Addendum.) Paduan Master about 1500, Fantastic Bull(?) . . . . . Museo Nazionale, Florence.  
 Paduan Master about 1500, Two Bulls sitting . . . . . Doge's Palace, Venice.

- Florence, Palazzo Vecchio: Domenico Poggini, Plate CLI.  
Museo Buonarroti: Michael Angelo, II p. 16.
- Kassel, Königl. Museum:  
Vittorio Ghiberti, ascribed to, Plate III.  
Copies after the Antique, Plate CIII.  
Vases and utensils of the Quattrocento, Plate CXXV.
- London, Victoria and Albert Museum:  
Copies after the Antique, Plates XCIV. C; II p. 20.  
Bellano, Plate XX.  
Benvenuto Cellini, Plate CXLVI.  
School of Donatello, Plate VIII.  
Vases and utensils of the Quattrocento, Plates CXXIV. CXXVII.  
Antonio Lombardi, Plate LXXVII.  
Riccio, Plates XXXVII. XLVII. LIII.  
Venetian Master about 1575, Plates CLXII. CLXIII. CLXVIII. CLXXII. CLXXVI.
- Otto Beit Collection: Antico, Plate LXVI.  
Copies after the Antique, Plate CVIII.  
Bellano, Plate XXVIII.  
Vases and utensils of the Quattrocento, Plate CXXX.  
Riccio, Plate CXXX.  
Jacopo Sansovino, Plates CLVII. CLXXIII.  
Venetian Master about 1570, Plate CLXVII.  
Venetian Master about 1575, Plate CLXV.  
Alessandro Vittoria, Plate CLIX.
- Heseltine Collection: Bellano, Plate XXIII.  
Benvenuto Cellini, Plate CXLVI.  
Florentine Master about 1550, II p. 21; Plate CL.  
Italian Master of the Beginning of the Sixteenth Century, I p. 44.  
Successor of Michael Angelo, Plate CXXXVI.  
Paduan Master, II p. 9.  
Bronzes of Animals of the Quattrocento, Plates CXII. CXVII. CXVIII.  
Venetian Master about 1550—1575, Plate CLVIII.  
Venetian Masters about 1570, Plates CLXI. CLXVIII.
- Pierpont Morgan Collection:  
Copies after the Antique, Plates LXXXVII. LXXXVIII. XCV. CVI.  
Bellano, Plates XXIV. XXVIII.  
Bertoldo, Plate XII.  
Benvenuto Cellini, Plates CXLVI. CXLIX.  
Donatello, Style of, I p. 13.  
Francesco da Sant' Agata, Plate LXXVIII.  
Vases and utensils of the Quattrocento, Plate CXXXIII.  
Successor of Michael Angelo, Plates CXXXVI. CXXXVIII.  
Paduan Master, II p. 11. 12.  
Antonio del Pollaiuolo, Plates XVI. XVII.  
Riccio, Plates XXXII. XXXV. XXXVII. XL. XLI.  
Francesco Sangallo, Plate CXLV.  
Jacopo Sansovino, II p. 25.  
Gio. Ant. Tavagni, II p. 26.  
Venetian Master, Plate LXXV.  
Venetian Masters about 1575, II p. 24; Plate CLXX.  
Verrocchio, ascribed to, I p. 18.  
Alessandro Vittoria, II p. 23.
- Newall Collection: School of Donatello, Plate VIII.
- L. Raphael Collection: Venetian Master about 1550—1575, Plate CLVIII.
- Rosenheim Collection: Riccio, Plate XLVII.
- Salting Collection:  
Copies after the Antique, Plate CI.  
Bertoldo, Plate XIV.  
Donatello, Style of, Plate II.  
Florentine Artist under the influence of Michael Angelo, Plate CXXXVIII.  
Vases and utensils of the Quattrocento, Plates CXX. CXXI. CXXV.  
Leone Leoni, Plate CLXXIX.  
Domenico Poggini, Plate CXXI.  
Riccio, I p. 27; Plates XXIX. LVIII.  
Venetian Master about 1575, Plate CLXIII.
- Taylor Collection:  
Copies after the Antique, Plate LXXXIX.  
Vases and utensils of the Quattrocento, Plate CXXV.  
Riccio, I p. 29; Plate LI.  
Alessandro Vittoria, Plate CLXIV.
- Wallace Collection:  
Copies after the Antique, Plates XCII. CIX.  
Florentine Master about 1550, Plate CL.  
Francesco da Sant' Agata, I p. 40; Plates LXXIX. LXXX.  
Giovanni da Cremona, Plate XCII.  
Leone Leoni, Plate CLXXIX.  
Tullio Lombardi, Plate LXXVI.  
Riccio, Plate XLIII.  
Venetian Master about 1550—1575, Plate CLVIII.  
Venetian Master about 1575, Plate CLXV.
- Sir Julius Wernher Collection: Riccio, Plate LX.  
Jacopo Sansovino, Plate CLVI.
- Private possession: Alessandro Vittoria, Plate CLVII.



- Milan, Museo del Castello or Archeologico:  
 Vases and utensils of the Quattrocento, Plate CXX.  
 Leone Leoni, Plate CLXXXVIII.  
 After Michael Angelo, II p. 15.  
 Paduan Master, Plate LXIII.  
 Principe Trivulzio Collection:  
 Copy after the Antique, Plate LXXXVIII.  
 Copy after Leonardo, Plate CXXXII.  
 Successor of Michael Angelo, Plate CXXXVII.  
 Riccio, Plates XXXVII. XLVII.
- Modena, Museo Estense:  
 Antico, Plate LXXI.  
 Copies after the Antique, Plates LXXXVI. XCIV. XCV. XCVII. C. CI. CVIII. CVIII.  
 Bertoldo, Plate XIII.  
 Florentine Artist under Michael Angelo's influence, Plate CXXXVIII.  
 Successor of Michael Angelo, Plate CXXXVI.  
 Tullio Lombardi, Plate LXXXVI.  
 Copies of Leonardo's models of Horses, Plate CXXXII.  
 Riccio, Plates XLVI. XLVII.  
 Venetian Master about 1570, Plate CLXI.
- Munich, Clemens Collection: Style of Verrocchio, I p. 17.
- Naples, Museo Nazionale: Antonio del Pollaiuolo, Plate XV.
- Oxford, Ashmolean Museum:  
 Copies after the Antique, Plates LXXXIX. XCIV.  
 Antico, Plate LXVIII.  
 Bellano, Plate XXII.  
 Francesco da Sant' Agata, Plate LXXVIII.  
 Vases and utensils of the Quattrocento, Plates CXXXVI. CXXXVII.  
 Lorenzo Ghiberti, ascribed to, Plate II.  
 Antonio Lombardi, Plate LXXVIII.  
 Successor of Michael Angelo, Plate CXXXVI.  
 Riccio, I p. 29; Plates XXXIII. L. LIII.  
 Venetian Masters about 1575, Plates CLXII. CLXVIII. CLXXI.
- Padua, Museo Civico: Desiderio, Plate LVII.  
 Chiesa del Santo: Bellano, I p. 20.  
 Riccio, I pp. 24. 25.
- Paris, Musée du Louvre:  
 Copies after the Antique, II p. 10; Plates LXXXVI. XC. XCIV. CX. CXI.  
 Benvenuto Cellini, Plate CXLVI.  
 Florentine Artist about 1550, Plate CXLVII.
- Vases and utensils of the Quattrocento, Plate CXXXIX.  
 Donatello, Plate V.  
 Lorenzo Ghiberti(?), Plate II.  
 Lombard Masters, Plates LXVII. LXXII.  
 Successor of Michael Angelo, II p. 17.  
 North Italian Masters, Plate LXV.  
 Paduan Masters, Plates LXIV. LXXXII.  
 Riccio, I p. 23; Plates XXXI. XLIII. LIV.  
 Bronzes of Animals of the Quattrocento, Plate CXIX.
- Mme. E. André-Jacquemont Collection:  
 Antonio del Pollaiuolo, Plate XVII.  
 Riccio, Plates XXXI. XLII.
- Comtesse de Béarn Collection:  
 Copy after the Antique, Plate CIII.  
 Jacopo Sansovino, II p. 22; Plate CLV.  
 Venetian Master, Plate LXXXV.
- Bischoffsheim Collection:  
 Paduan Master, Plate LXXXII.  
 Jacopo Sansovino, II p. 22; Plate CLIV.  
 Sperandio, Style of, Plate LXV.  
 Venetian Masters about 1575, Plate CLXXXV.
- Comte J. Camondo Collection:  
 Paduan Master, Plate LXI.
- Gustave Dreyfus Collection:  
 Copies after the Antique, Plate XC.  
 Bellano, Plate XXI.  
 Riccio, Style of, II p. 14.  
 Paduan Masters, Plates LXII. LXXXII.  
 Riccio, Plate XLV.
- E. Foulc Collection:  
 Copies after the Antique, Plate CI.  
 Bellano, Plate XX.  
 Bertoldo, Plate XIV.  
 Adriano Fiorentino, Plate XVIII.  
 Riccio, Plates XLII. L.  
 Jacopo Sansovino, Plate CLXXIV.  
 Bronzes of Animals of the Quattrocento, Plate CXIX.  
 Venetian Masters about 1575, Plates CLXVI. CLXIX.
- Max Kann Collection: Bellano, I p. 21; Plate XXI.  
 Follower of the Antique, II p. 19.
- Rud. Kann(†) Collection:  
 Style of Francesco da Sant' Agata, I p. 43.  
 Venetian Master about 1575, Plate CLXXXI.
- Martin Le Roy Collection:  
 Florentine Master about 1550, Plate CLII.  
 Riccio, Plates XXXII. XL.  
 Bronzes of Animals of the Quattrocento, Plate CXIII.

Paris, Baron Gustave Rothschild Collection:  
 Antico, Plate XCI.  
 Riccio, Plate LII.  
 Mme. Stern Collection:  
 Antico, Plate LXVI.  
 Francesco da Sant' Agata, Plate LXXXI.  
 Prato, Cathedral:  
 Pasquino da Montepulciano, I p. 12.  
 St. Petersburg, The Hermitage:  
 School of Donatello, Plate VII.  
 Vases and utensils of the Quattrocento, Plate CXXXVI.  
 Paduan Master, I p. 31.  
 Riccio, Plate LVI.  
 Riccio's Style, II p. 13.  
 Siena, Biblioteca Comunale:  
 Riccio, Plate XLVIII.  
 Venice, Museo Correr:  
 Copies after the Antique, Plates LXXXVII. CVIII.  
 Doge's Palace:  
 Copies after the Antique, Plate CVII.  
 Vittore Camelio, I p. 37.  
 Vases and utensils of the Quattrocento, Plate CXXII.  
 Antonio Lombardi, I p. 39.  
 Copies from Leonardo's Models of Horses, Plate CXXXIII.  
 Florentine Artist under Michael Angelo's influence, Plate CXXXV.  
 Paduan Master about 1500, Plate CLXXX.  
 Riccio, I p. 30.  
 Bronzes of Animals of the Quattrocento, Plate CXXVI.  
 Alessandro Vittoria, Plate CLIX.

San Marco: Antonio and Tullio Lombardi, I p. 33.  
 Maffeo Olivieri (wrongly called Camillo Alberti), I p. 38.  
 Vienna, Hofmuseum:  
 Copies after the Antique, II pp. 8. 19; Plates LXXXVI. XCVIII. IC. CIV. CVI. CIX. CX.  
 Antico, Plates LXVIII. LXIX.  
 Bertoldo, Plate IX.  
 Benvenuto Cellini, II p. 18.  
 Leone Leoni, Plate CLXXIX.  
 Paduan Master, Plate LXIII.  
 Riccio, I pp. 23. 26; Plates XXXVI. XLIX. LIX.  
 Bronzes of Animals, Plates CXV. CXVII.  
 Venetian Master, Plate LXXV.  
 Venetian Masters about 1570, Plates CLIX. CLXVII.  
 Venetian Masters about 1575, Plates CLXII. CLXV. CLXVI. CLXVIII. CLXIX.  
 Alessandro Vittoria, Plate CLIX.  
 G. Benda Collection:  
 Florentine Master about 1550, Plate CL.  
 Lombard Masters, I p. 32; Plate LXIII.  
 Jacopo Sansovino, Plate CLV.  
 Venetian Masters about 1575, Plate CLXX.  
 Dr. A. Figdor Collection: Bellano, Plates XXV. XXVI.  
 Vases and utensils of the Quattrocento, Plate CXXXI.  
 Riccio, I p. 28; Plate XLV.  
 Archduke Franz Ferdinand Collection:  
 School of Donatello, Plate VII.  
 Prince Liechtenstein Collection:  
 Bertoldo, Plate XII.  
 A. v. Rothschild Collection:  
 Benvenuto Cellini, Plate CLXV.



## LIST OF ARTISTS.

- |   |  |
|---|--|
| <p>Agata, Francesco da Sant', I pp. 40. 41; Plates LXXVIII—LXXXI.<br/>         Bandinelli, Baccio, Plates CXXXIX. CXL.<br/>         Bellano, Bartolomeo, I pp. 20. 21. 22. 23; Plates XVIII. XX—XXVIII.<br/>         Bertoldo di Giovanni, I p. 14; Plates IX—XIV.<br/>         Bonacorsi, Pier Ilari, called Antico, Plates LXVI—LXXXI.<br/>         Briosco, Andrea, called Riccio, I pp. 23—30; Plates XXIX—LX.<br/>         Buonarroti, Michael Angelo, II p. 16; Plate CXXXIV.<br/>         Camelio, Vittore, I p. 37.<br/>         Cellini, Benvenuto, II p. 18; Plates CXLV. CXLVI. CXLVIII.<br/>             CXLIX.<br/>         Desiderio, Plate LVII.<br/>         Donatello, I pp. 10. 11. 13; Plates IV—VIII. XVIII.<br/>         Duca, Giovanni dal, Plate CXLIII.<br/>         Filarete, Antonio, Plate XIX.<br/>         Fiorentino, Adriano, Plate XVIII.<br/>         Ghiberti, Lorenzo, Plates I. II.<br/>         Ghiberti, Vittorio, I pp. 8. 9; Plate III.</p> | <p>Giovanni da Cremona, Plate XCII.<br/>         Leone Leoni, Plates CLXXVIII. CLXXIX.<br/>         Lombardi, Antonio, I pp. 33. 39; Plate LXXVII.<br/>         Lombardi, Tullio, I p. 33; Plate LXXVI.<br/>         Montepulciano, Pasquino da, I p. 12.<br/>         Olivieri, Maffeo (erroneously designated Camillo Alberti),<br/>             I p. 38.<br/>         Poggini, Domenico, Plate CXLI.<br/>         Pollaiuolo, Antonio del, Plates XV—XVII.<br/>         Sangallo, Francesco, Plate CXLV.<br/>         Sansovino, Jacopo, II pp. 27. 32. 33; Plates CLIV—CLVII.<br/>             CLXXIII. CLXXIV.<br/>         Savelli, Bartolomeo, called Sperandio, Plate LXV.<br/>         Tavagni, Gio. Antonio, II p. 34.<br/>         Verrocchio, Andrea del, I pp. 17. 18.<br/>         Vittoria, Alessandro, II pp. 24. 29. 31; Plates CLVII. CLIX.<br/>             CLXIV. CLXXVII.</p> |
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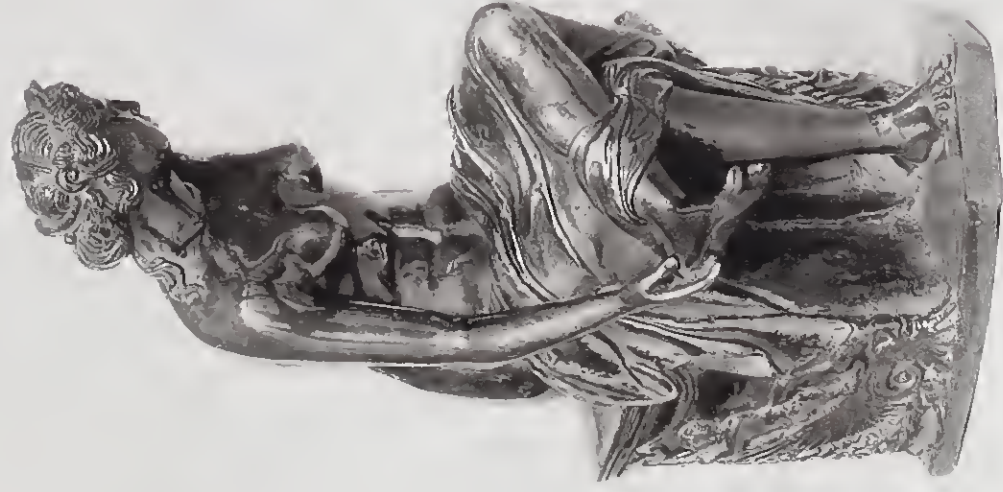


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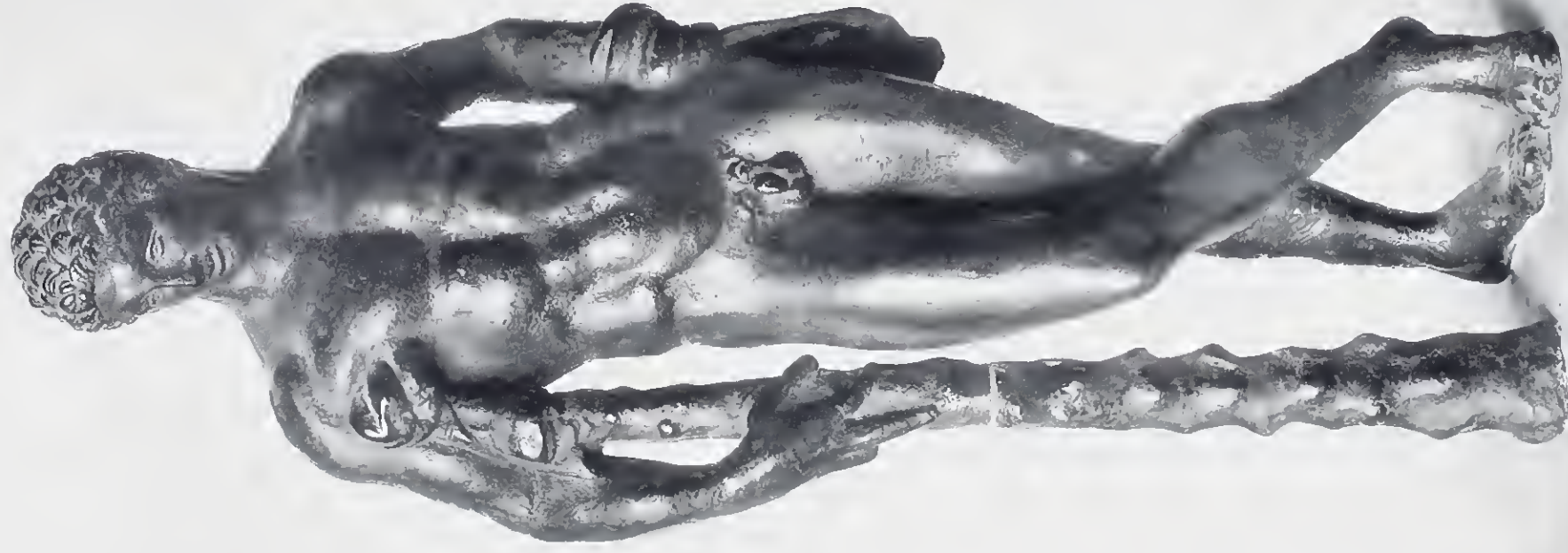
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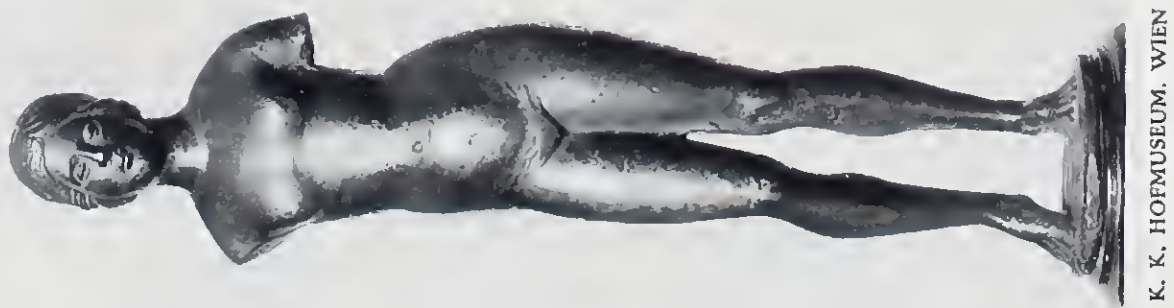
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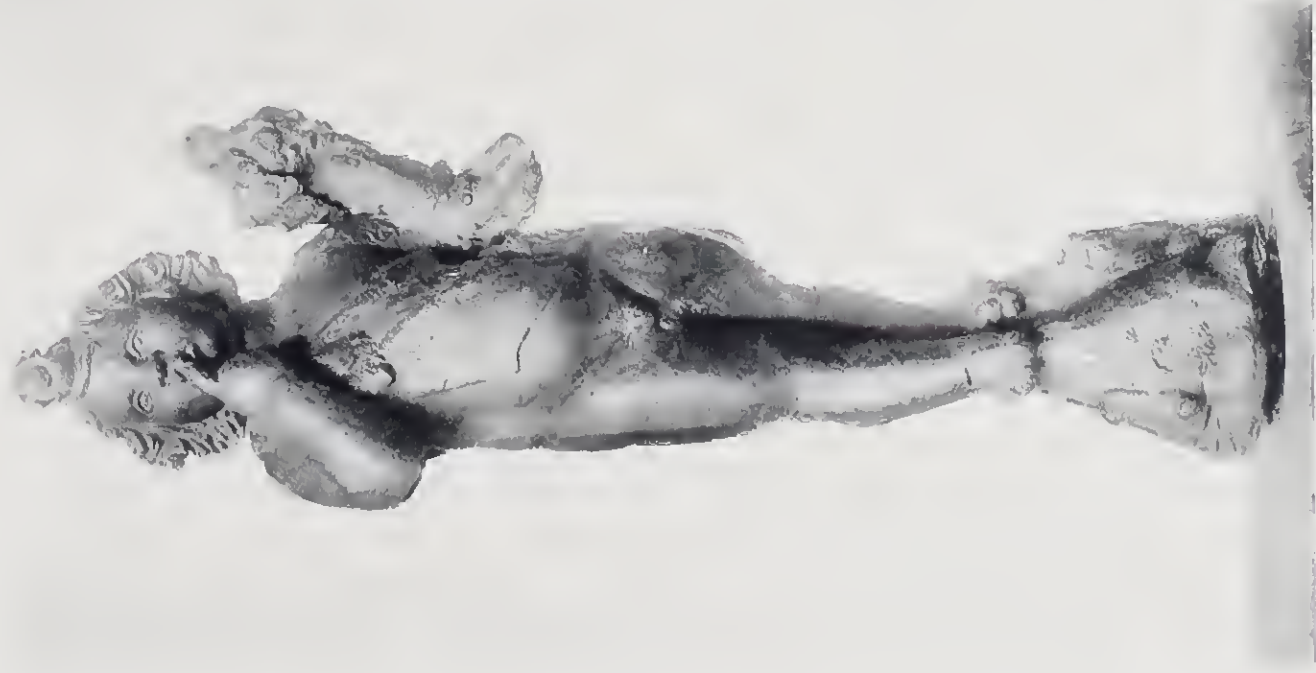
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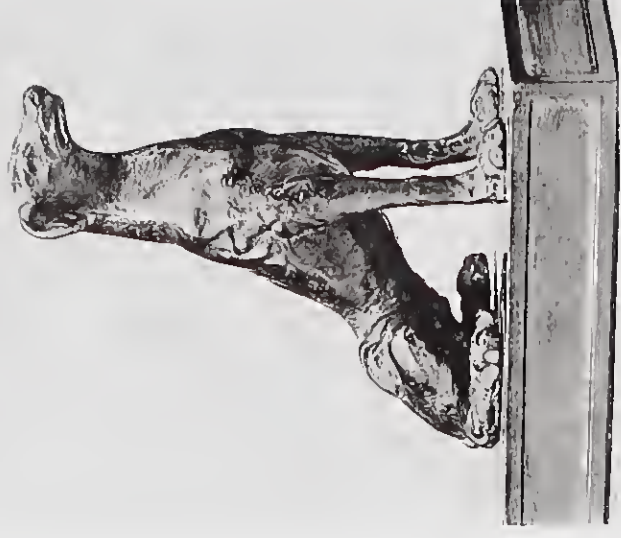




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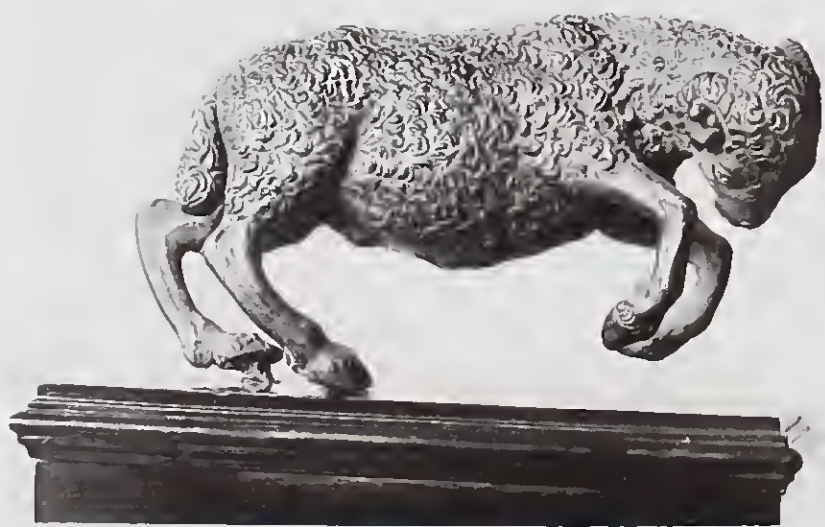
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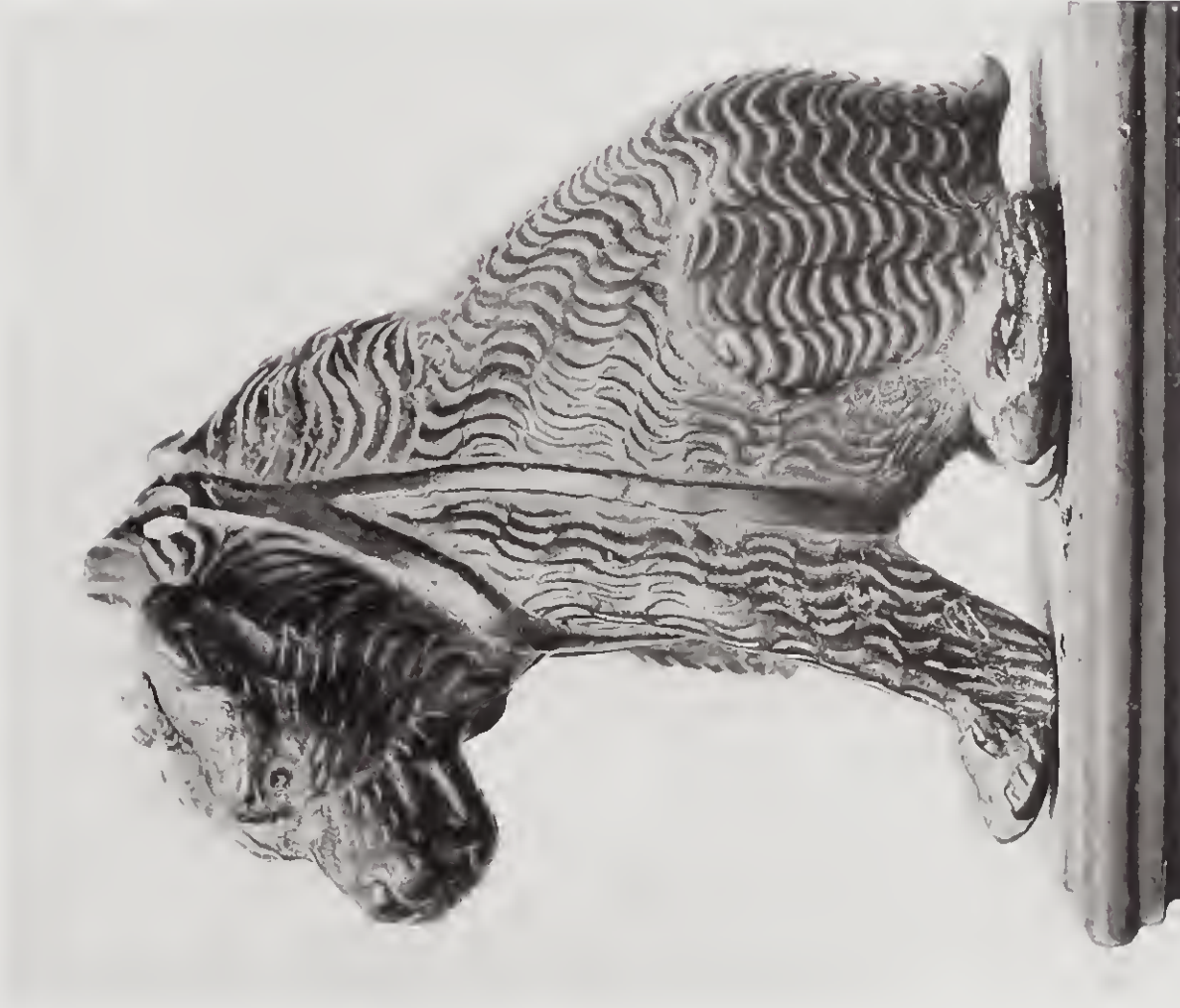
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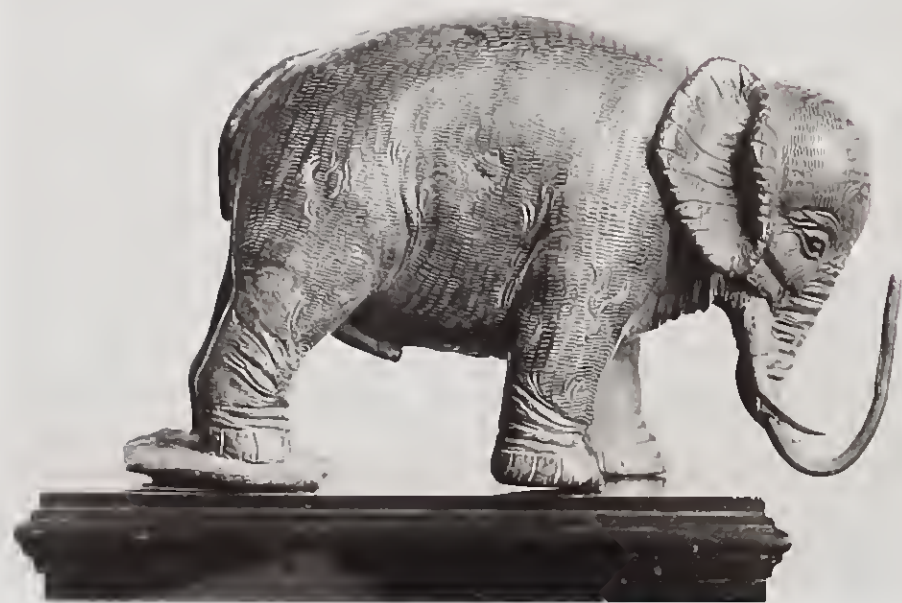
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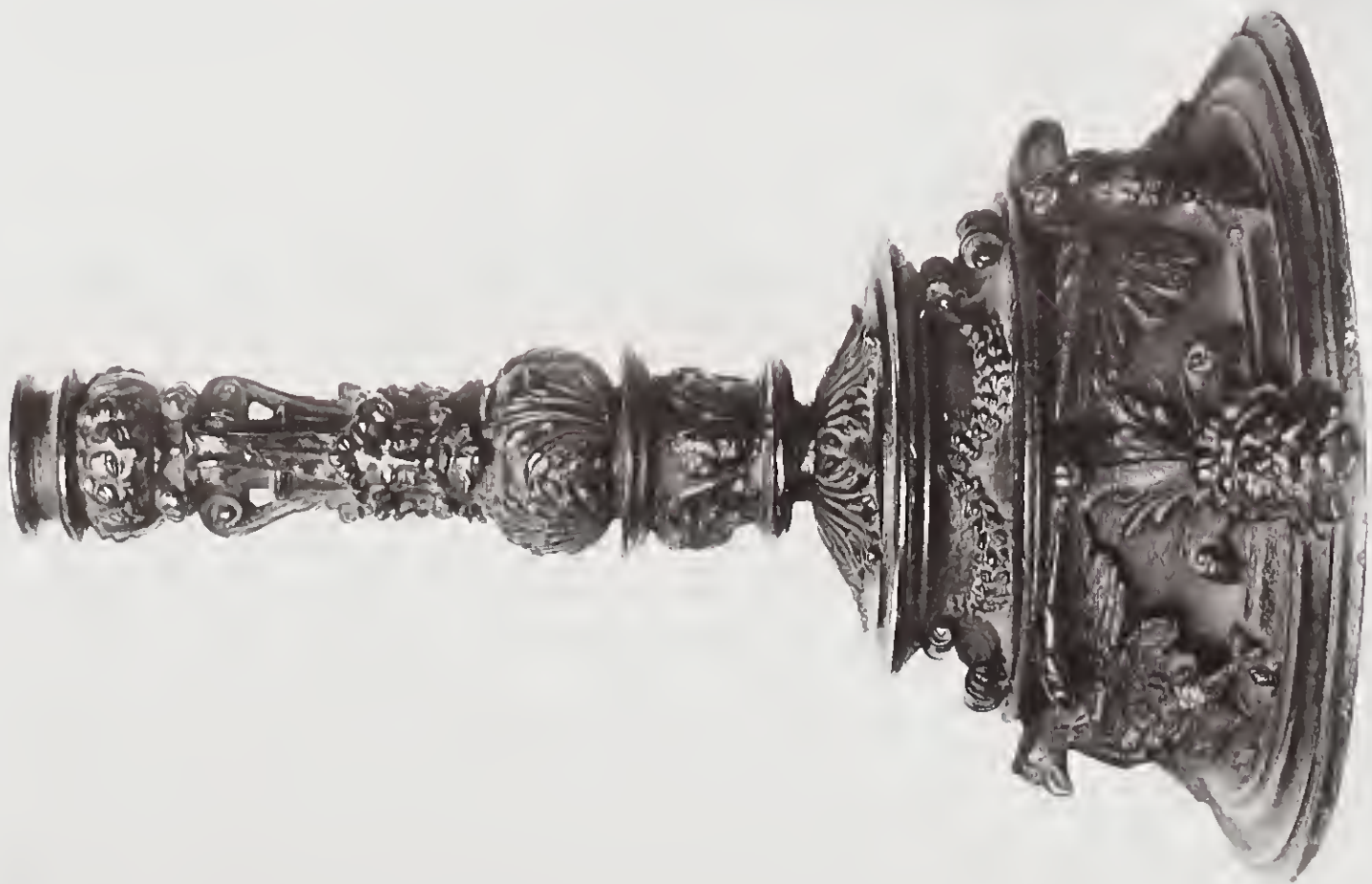


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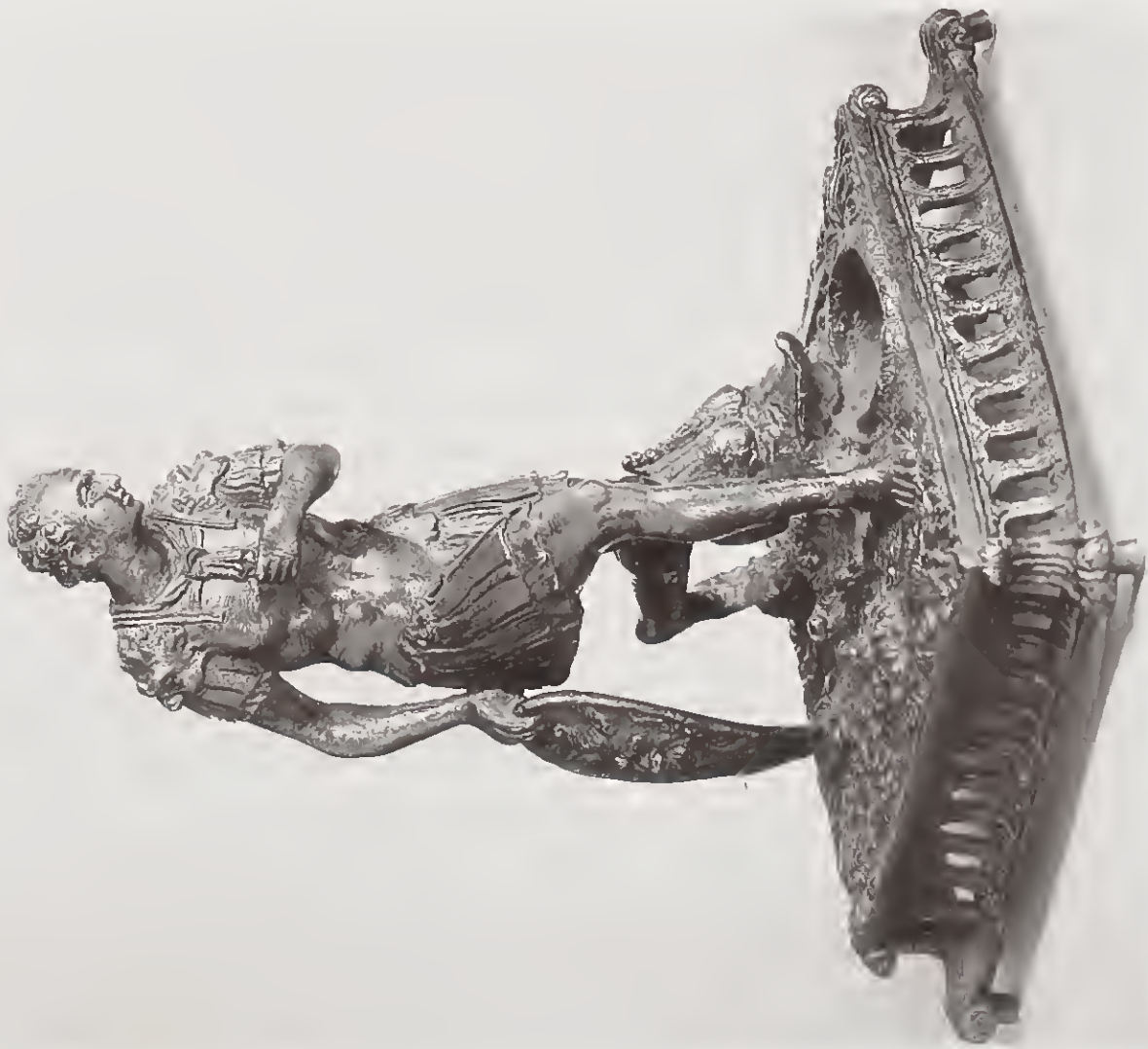
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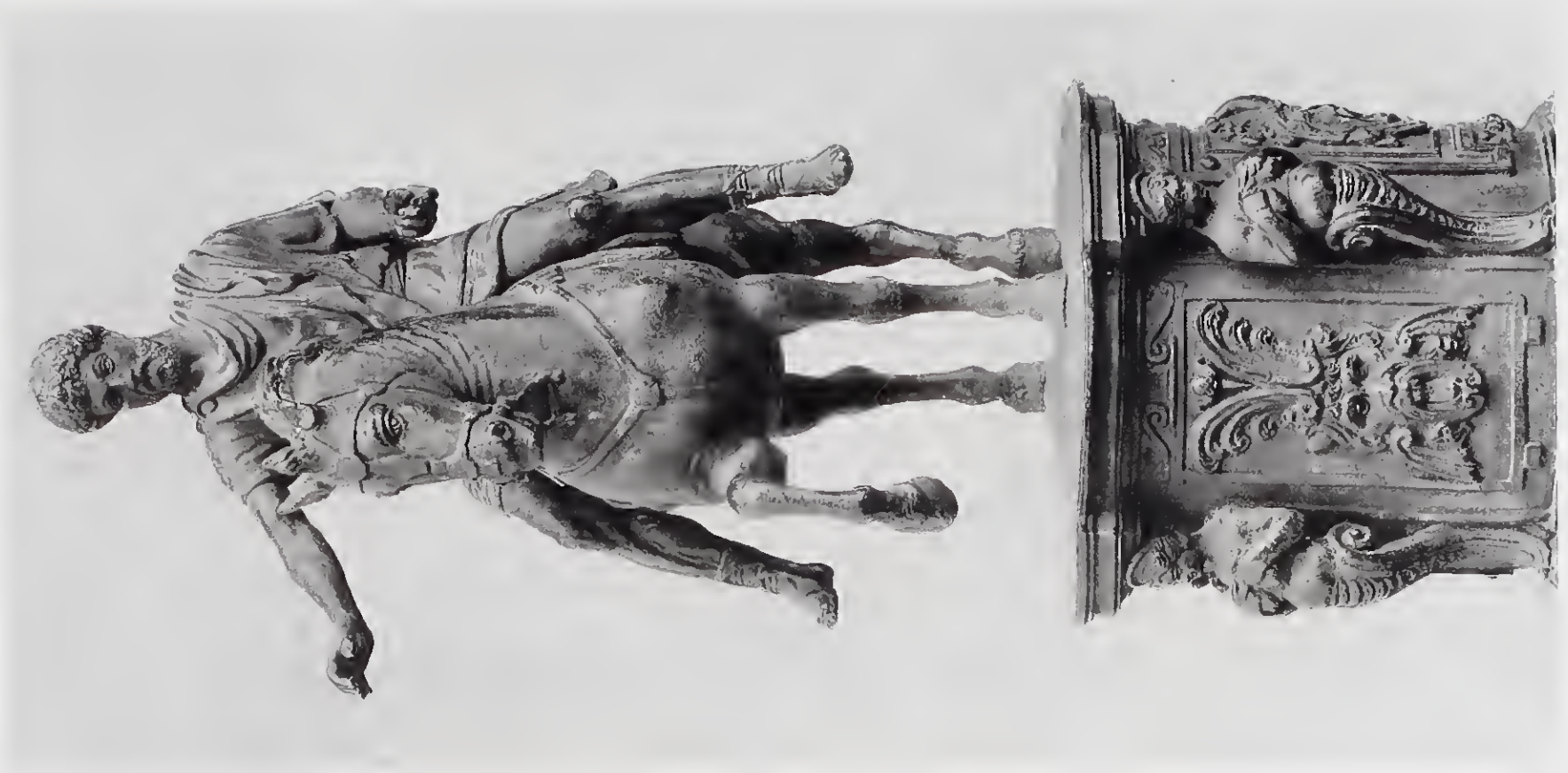
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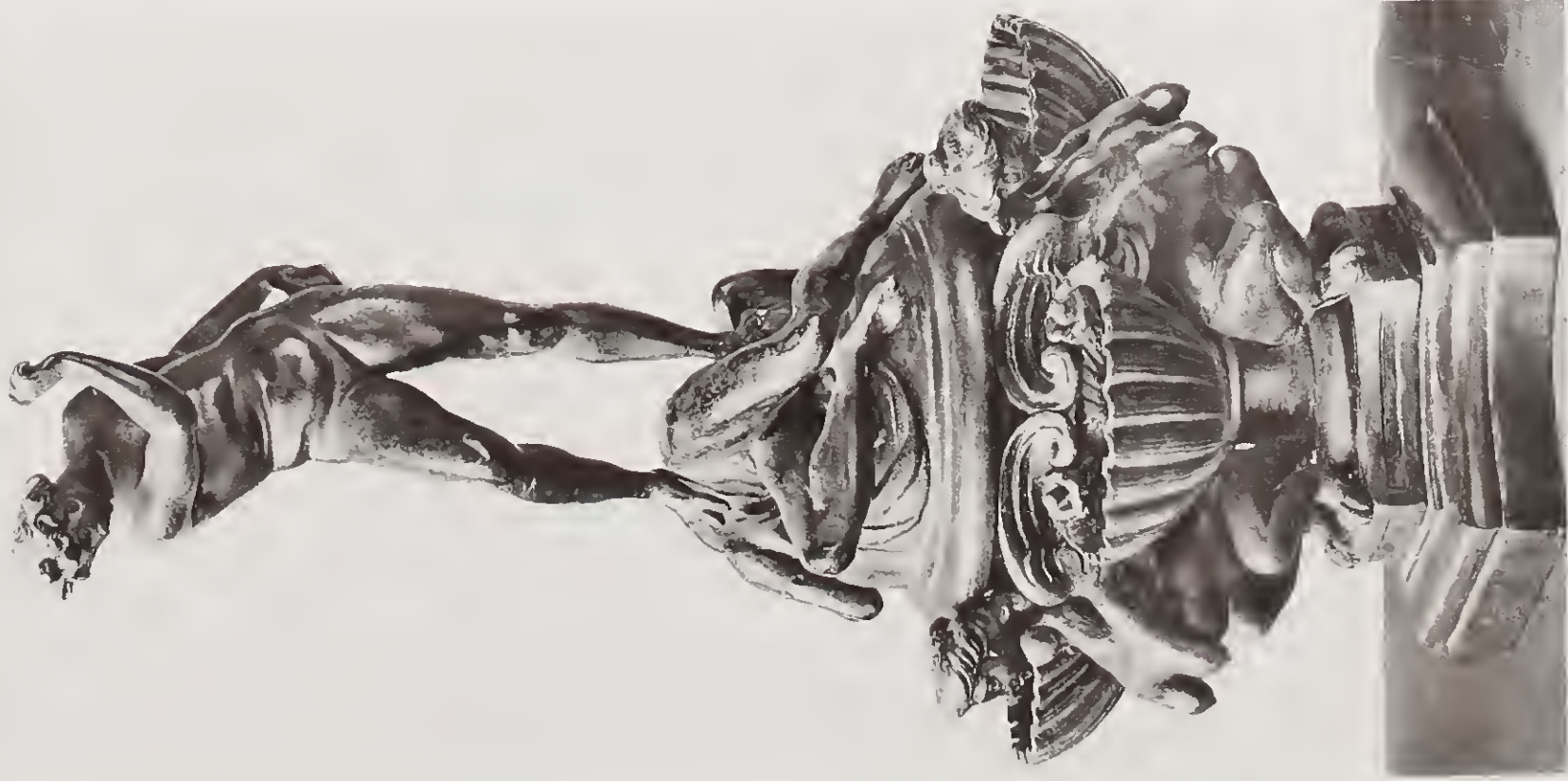
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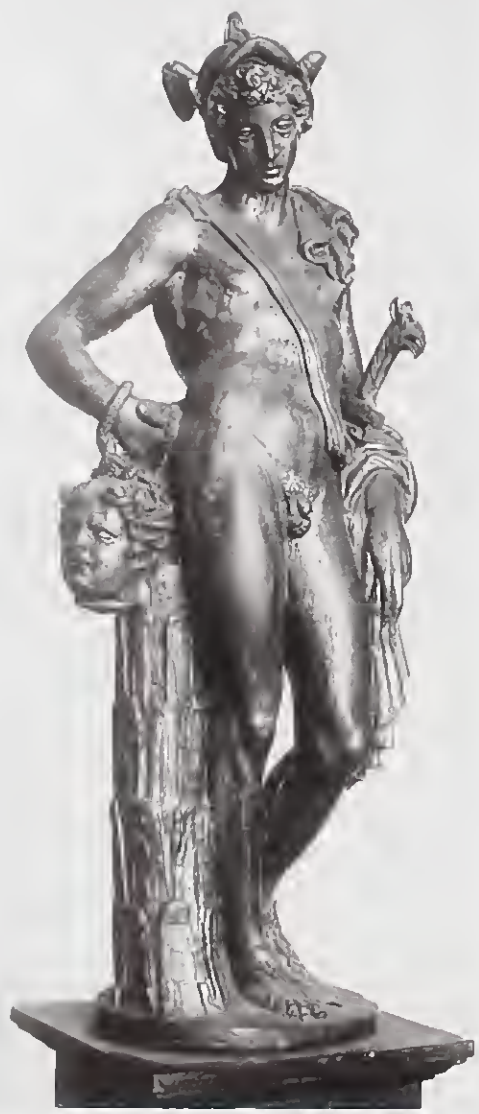
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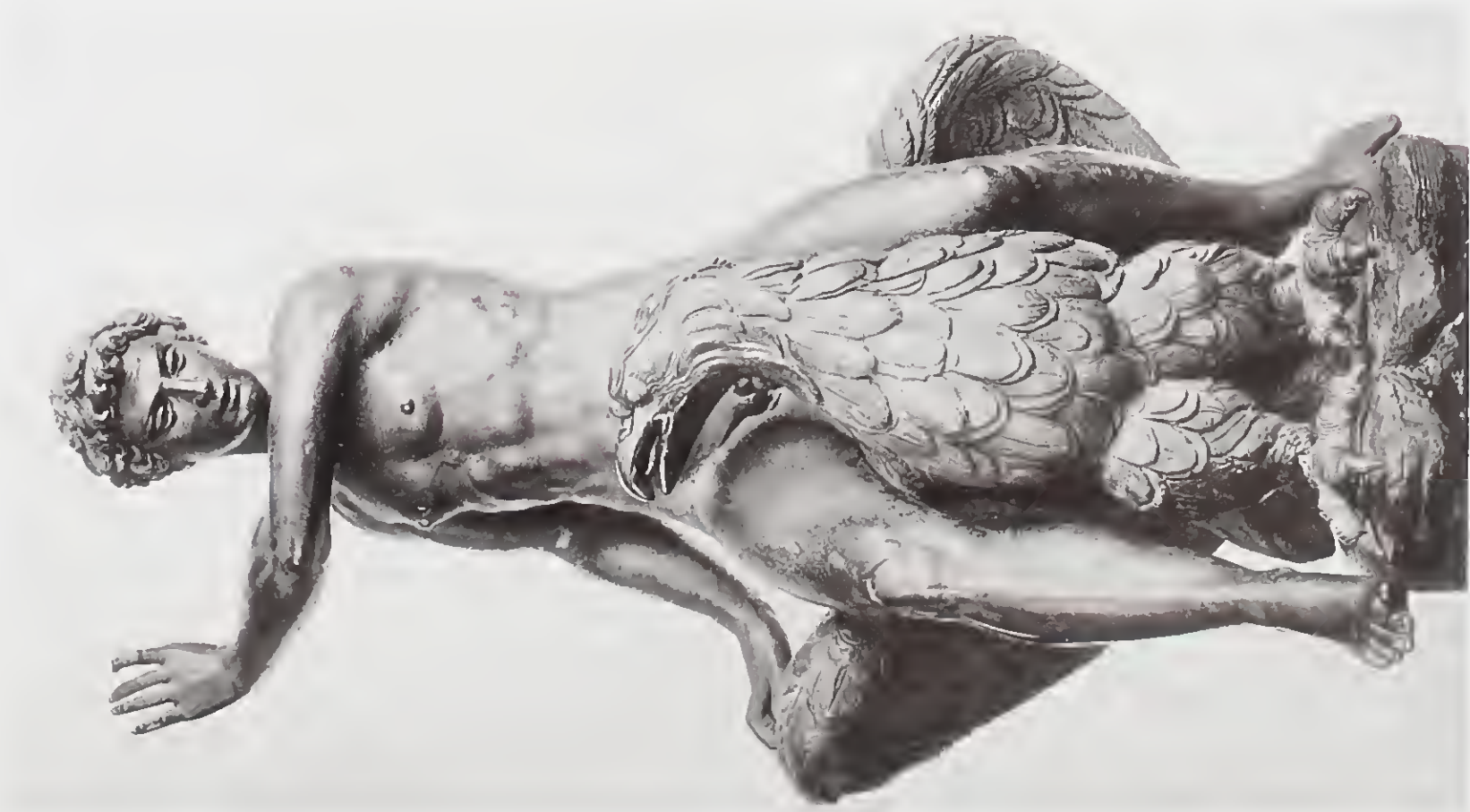
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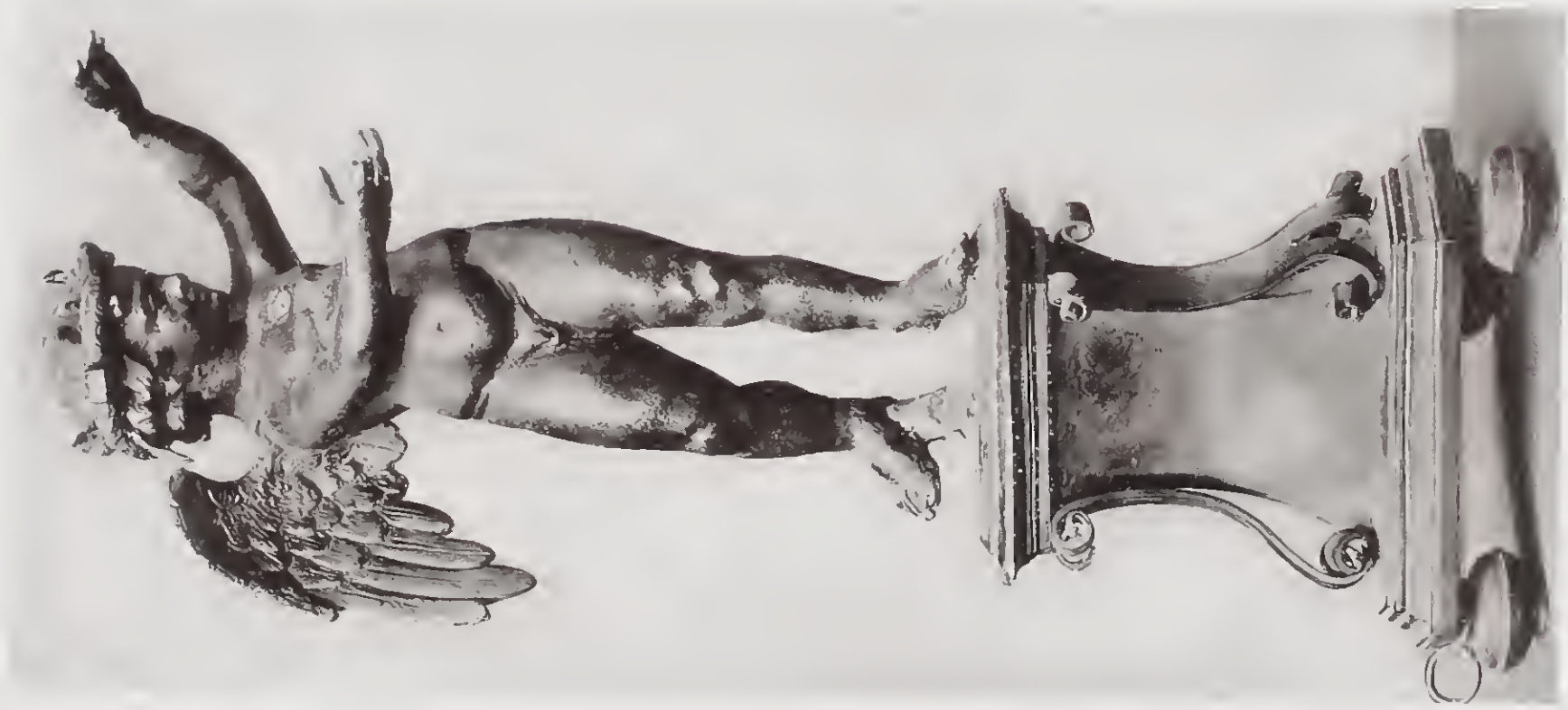
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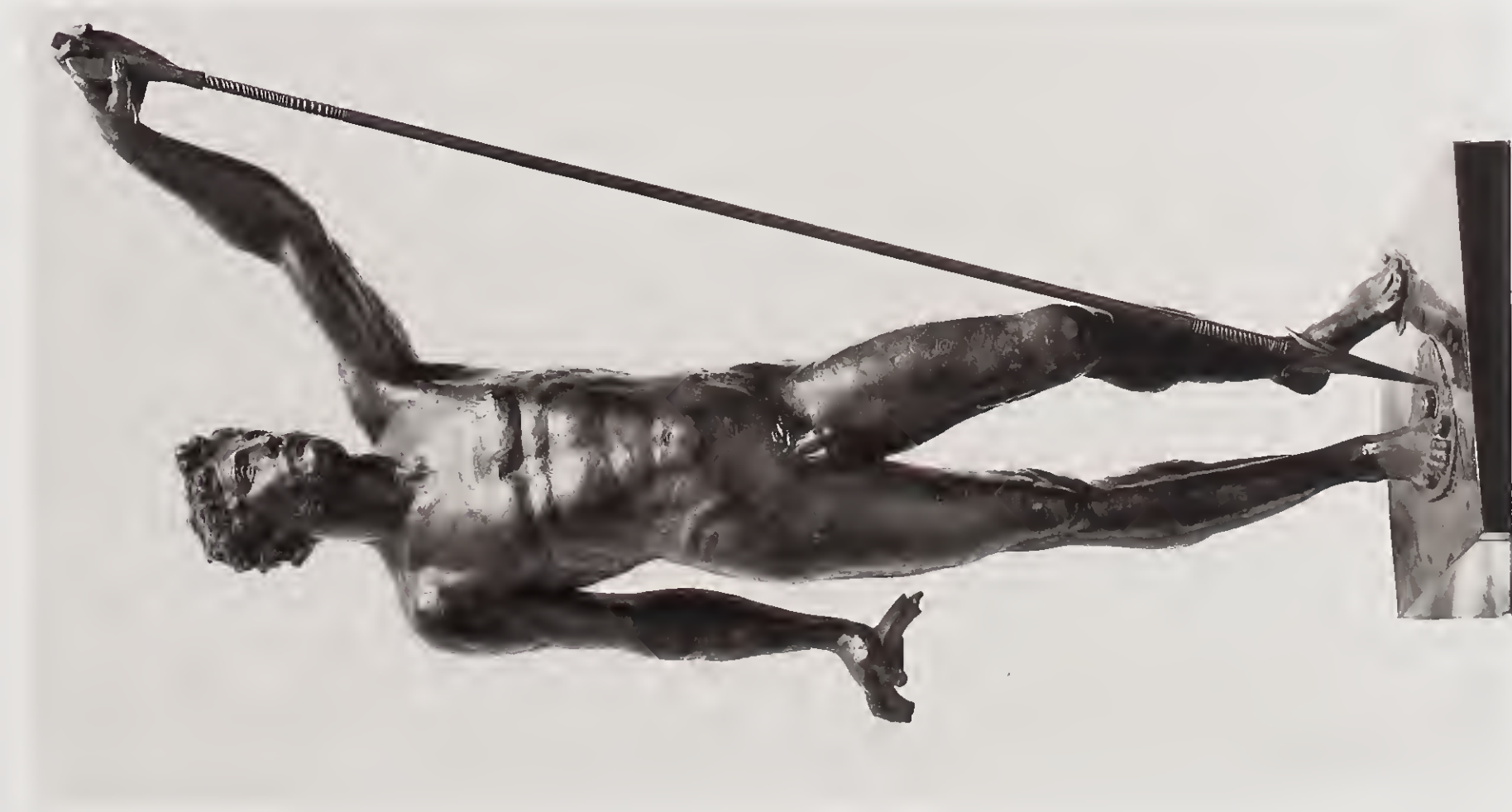
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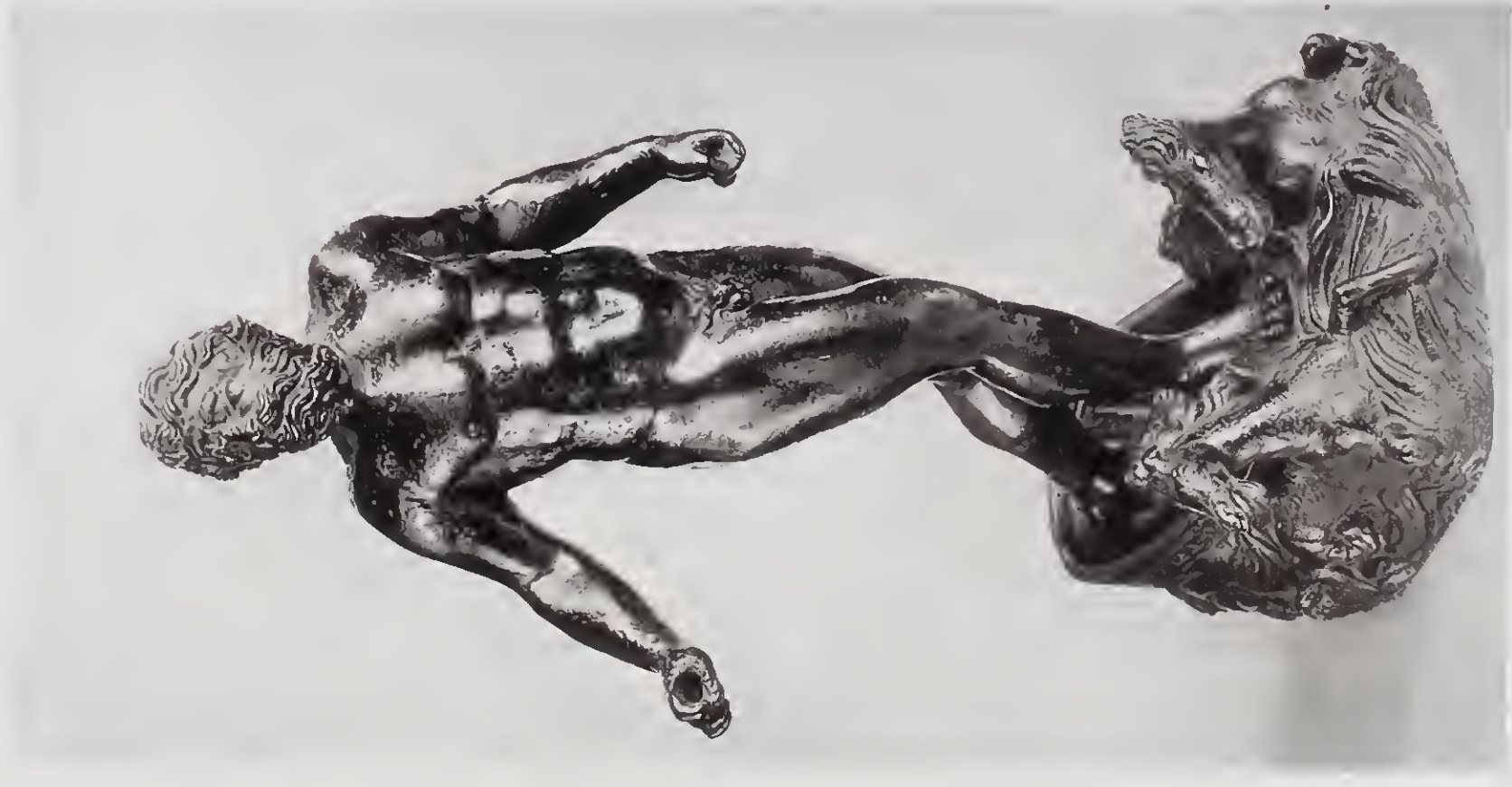


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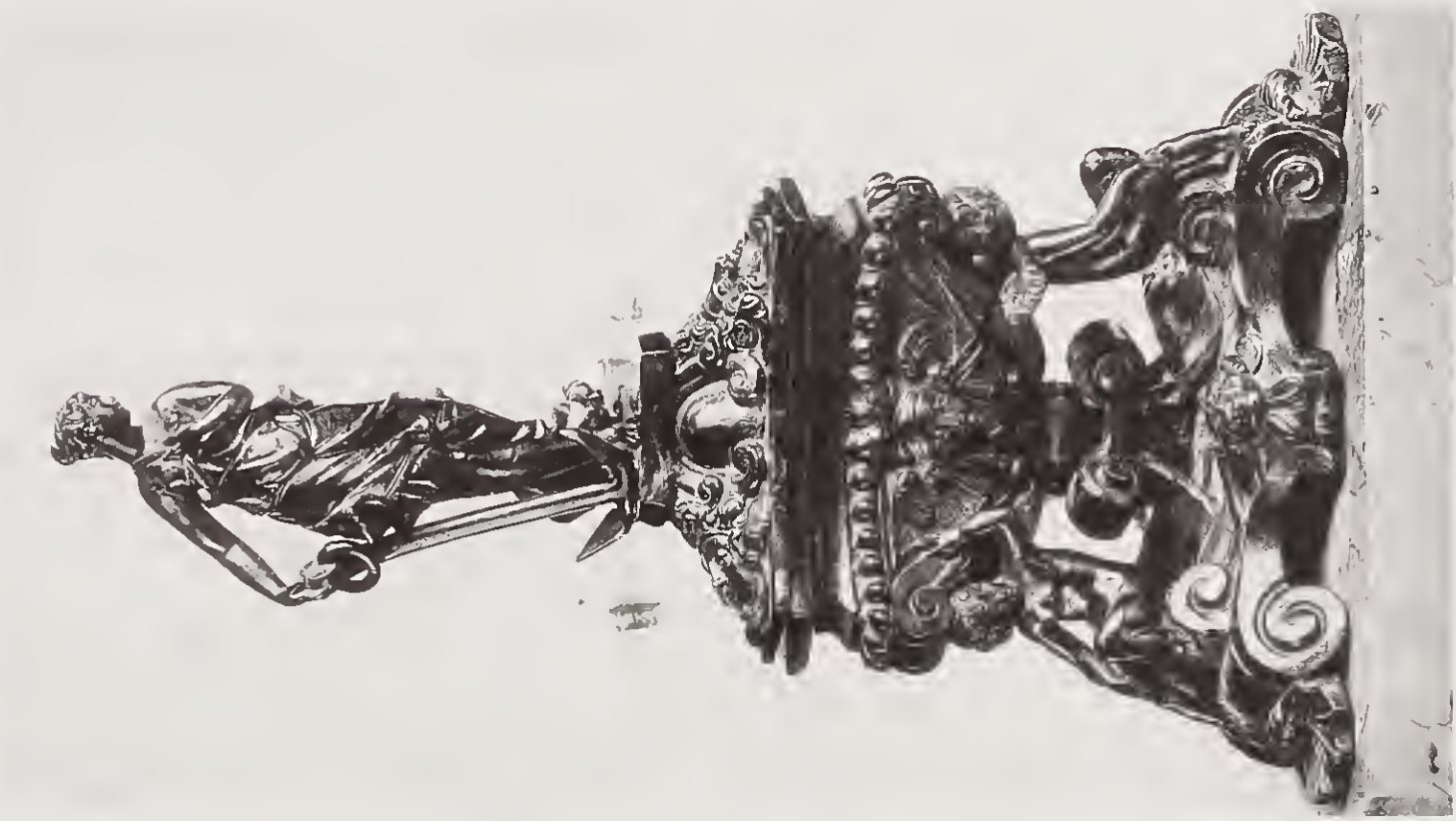




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VOL.2





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VENETIAN ARTISTS ABOUT 1575

CAB 80.256.1  
VOL.2





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VENEZIANISCHE MEISTER UM 1575

VENETIAN ARTISTS ABOUT 1575

CAB 80.256.1  
VOL.2





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VENETIAN ARTISTS ABOUT 1575

CAB 80.256.1  
VOL.2





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VENEZIANISCHE MEISTER UM 1570

VENETIAN ARTISTS ABOUT 1570



CAB 80.256.1<sup>1</sup>  
VOL.2



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VENEZIANISCHE MEISTER UM 1575

VENETIAN ARTISTS ABOUT 1575

CAB 80.256.1  
VOL.2





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VENEZIANISCHE MEISTER UM 1575

VENETIAN ARTISTS ABOUT 1575

AD 80.256.1  
VOL.2



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VENEZIANISCHE MEISTER UM 1575



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VENETIAN ARTISTS ABOUT 1575



AB 80.256.1  
VOL.2



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VENEZIANISCHE MEISTER UM 1575



ASHMOLEAN-MUSEUM, OXFORD

VENETIAN ARTISTS ABOUT 1575

CAB 80.256.1  
VOL.2





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VENETIAN ARTISTS ABOUT 1575

VENEZIANISCHE MEISTER UM 1575

80.256.1  
VOL.2





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WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE



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WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE



CAB 80.256.1  
VOL.2



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AB 80.256.1  
VOL.2





VENEZIANISCHE MEISTER UM 1575

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE



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VENETIAN ARTISTS ABOUT 1575

WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE







VENEZIANISCHE MEISTER UM 1575

VICTORIA AND ALBERT-MUSEUM, LONDON



VENETIAN ARTISTS ABOUT 1575



CAB 80.256.1  
VOL.2



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80.256.1  
VOL.2





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LEONE LEONI (?)







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COLL. GEORGE SALTING, LONDON



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VOL.2



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PALAZZO DUCALE. VENEZIG

PADUANER MEISTER UM 1500

PADUAN ARTISTS ABOUT 1500

C 13 80.256.1  
VOL.2





